

Volume 2, Number 6

360+ Theaters by 2000

The LF industry turns a corner as it turns 30 years old in 2000. After premiering at the **Fuji Pavilion** at the 1970 World's Fair in Osaka, IMAX® theaters found their way into theme parks, museums, destination theaters, and finally multiplex theaters. (It wasn't until 1986 that the first non-IMAX LF theater opened, the Goto 10/70 theater at the **Fuchu Museum** in Tokyo.)

Today LF theater growth is at record levels. Ninety-eight theaters were added to the worldwide LF circuit between Jan. 1, 1995, and Jan. 1, 1999, an annual increase of 15%. In the next two years, more than 100 theaters will open, increasing the current inventory from 263 to 364, an annual growth rate of 19%.

The table on page 6 shows the breakdown of theaters by geography, format, and operator type as of Jan. 1, 1999.

[All data presented in this article are based on confirmed sales or leases of 8/70, 10/70, and 15/70 systems by **Imax Corporation, Goto Optical Manufactur-** (see **THEATERS** on page 6)]

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New LF Breakthroughs

In another sign of the unstoppable march of scientific and technical progress, a California research firm has announced a trio of breakthroughs that promise to revolutionize the LF industry, as well as the entertainment world in general. The first is a new low-cost PC-based electronic projection system that uses existing technologies to present near LF-quality images for less than one percent of the cost of conventional LF projection systems.

The system, developed by **Virtual Technology, Ltd.**, of Shangri-La, CA, uses two Pentium III® computers to drive a specially modified Barco video projector, and has recently been beta-tested in a few undisclosed LF theaters in North America. Shocked observers said that the system, which is expected to sell for about US\$15,000, projected pictures “almost as good as 15/70” in terms of resolution, stability, and brightness. At an April 1 press conference, Virtual Technology’s VP of marketing, **Jake Itso**, said the company expected to improve image quality even further before production models are ready by the end of the year. He said that 3D will also be available at that time.

Virtual Technology has also taken advantage of the major graphics enhancements in the Pentium III's architecture to develop software that may make LF cameras obsolete. Its VirtualCam program is capable of generating photorealistic motion pictures simply by scanning the text of a specially-prepared script. By referring to an extensive graphic database that can include **not** only locations, props, costumes, and other details, but even 3D representations of famous actors, the software synthesizes every aspect of a complete movie within the computer. No **real** cameras, lights, sets, or crew are needed

(see **BREAKTHROUGHS** on page 9)

**ISLAND
OF THE
SHARKS**

Three hundred miles (480 km) southwest of the Central American country of Costa Rica is tiny Cocos Island, title character of *Island of the Sharks*, the latest film from **Nova Large Format Films** and the production team that shot the 3D film *Into the Deep*.

Director **Howard Hall** and producer (and wife) **Michelle Hall** have taken 15/70 cameras into the Pacific Ocean waters around Cocos to capture the local fauna on film. If you're looking for sharks, Cocos is the place to go: it has the highest concentration of marine predators on earth. Along with many species of shark, the waters around the rainforest island teem with manta rays, marlin, and giant sea turtles.

Humans have never lived on Cocos, despite its reputation for hiding pirate treasures. But the island's unusual underwater geography is ideal for plankton, and this provides the waters around Cocos with treasure of another kind: a rich

(See **SHARKS** on page 8)



By Marty Shindler

**Electronic Cinema:
Blasphemy or Reality?**

Blasphemy or reality, that is the question. The topic: electronic cinema, a.k.a. EC.

The answer may depend on where you sit within the food chain. For many people the answer to the question today may not be the same answer they would have given a few years ago.

Simply stated, electronic cinema is the process of delivering a motion picture via satellite, fiber optic cables or on removable hard drives to a theater where it is projected electronically.

The concept of electronic cinema has been around in one form or another for years. About five years ago, I spent a great deal of time exploring it when I worked with **Cinesite**, a subsidiary of **Eastman Kodak**. My idea was to keep the high speed, high-resolution film scanners working around the clock by doing conventional production work during the day and volume EC processing during slower times. But entering the EC market required Kodak's approval, and the whole topic was likely to be seen as blasphemy to the world's largest film manufacturer. The pitch we used was, "If we don't offer the service, someone else will." To Kodak's credit, they gave permission.

Why am I bringing this up now? Because EC has been in the news a lot lately, and we in the LF world have to be ready for the challenges we may face, if not this year, then soon. What are the implications of EC for the mainstream film production, distribution, and exhibition business? And what will it mean to the LF industry?

The ShoWest conference in Las Vegas in February included major presentations by several companies involved in EC. According to the trades, the side-by-side demo of the same test footage on EC and standard 35mm projectors was one of the best yet for EC technology. Electronic screen images were as clear and sharp as those projected from film.

Shindler's Site

To top it off, **George Lucas**, at ShoWest to promote *Star Wars: The Phantom Menace*, announced that four theaters, two in New York and two in Los Angeles, will present the next episode in the *Star Wars* saga electronically. Precedent is being set. Other pictures will no doubt follow, but how many and how soon is hard to foretell.

Lucas also confirmed rumors circulating in EC circles for months, namely that the *Star Wars* film after *The Phantom Menace* will be shot digitally in its entirety. Sony is developing the cameras now.

Image capture has been considered one of the more difficult aspects of digital production, due in part to the huge data files needed and the resulting storage requirements. However, if anyone can do it, it's Lucas' **Industrial Light and Magic**. For all we know, by the time the fifth *Star Wars* film is released in 2002, there may be many electronic theaters. Lucas has always been a pioneer in film production and exhibition and by taking up the EC cause he has undoubtedly sped up its acceptance.

For the LF industry, the implications of EC less clear, although ultimately I think it is a question of when, not if. Many industry pundits believe that LF will be the last film presentation format, viable long after all conventional theaters have gone electronic. No argument here. The question is just how long film will be cheaper and simpler to use for LF work than electronic technology. Five years? Ten years? Twenty?

Let's examine each component of LF production and the implications of going digital from one end of the business to the other.

Image Capture. This has always been a slow process. The bottleneck comes in transferring data from the camera to the storage device. Consider that 24 times per second you have to move several megabytes of data from the camera onto a hard disk or other storage medium. In conventional formats we're talking about up to 10 MB per frame, but LF images are ten times larger.

Twenty-four hundred megabytes (2.4 GB) per second is a lot of data. For this reason, the few tests that have been done with digital capture for LF to date (by **Sirius Films** and **nWave Pictures**, for instance) have been stop-motion animation, not live action.

Then there's the issue of how to store all the data that would be needed for a complete film: 2.4 GB times 60 seconds times 40 minutes equals 5.67 terabytes, and that's not including all your raw footage. Even though storage costs are dropping and data compression is improving, it will probably be a long time before digital image capture for LF production is practical.

Production. Computer-animated LF production has been disappointing, to say the least, at a time when traditional feature films have seen such breakthroughs as *Toy Story*, *Antz*, and *A Bug's Life*, each of which produced sizable box office. (Personally, I am anxious to see nWave's *Alien Adventure*.)

The simulator business has taken a stronger lead in this area than LF feature producers. *Race for Atlantis*, *Devil's Mine Ride*, *Cosmic Pinball*, and *Dino Island* come to mind as digital standouts.

Imax's investment in **Mainframe Entertainment** (see page 4) will no doubt bring more digital work to the LF screen. If this relationship can produce compelling stories with the level of quality animation that audiences expect, it will be a winning combination. Imax has also green-

(see **SHINDLER** on page 9)

R
CORRECTIONS

On page 11 of the March issue of *MaxImage!* the photo of Soames Summerhays and James Neihouse was flipped during layout. Neihouse is on the left, Summerhays on the right.

For the last several issues, *In Production* has shown the release date of *Sydney: Story of a City* as fall 1998. It will open in fall 1999.

Review: Olympic Glory

by Ric Bayly

More than a year after the fact, the average non-sports watcher (e.g., this reviewer) is likely to retain only a few hazy recollections of the television coverage of the 1998 Winter Olympics in Nagano, Japan.

But *Olympic Glory* impresses the games indelibly in the memory. Highlighting the power and poetry of extraordinary athletic drive and achievement, the film delivers the Olympics with a visual and aural impact never before experienced.

In director **Kieth Merrill** and producers **Frank Marshall** and **Scott Swofford**, **MegaSystems, Inc.**, has a very talented team that was clearly fully prepared for its short stay in Japan. If there were gaps in the coverage from the six LF camera crews deployed at Nagano, the able editing of **Christopher Rouse** makes the footage appear seamless. (The producers clearly made a conscious and commendable choice to ignore the embarrassing fact that curling is an Olympic sport.)

Olympic Glory successfully uses inset frames to include video from other sources, such as the famous downhill skiing crash by German medalist **Herman Maier**. However, some insets, like dual luge and bobsled panels, are cut too quickly and become confusing. Others depict precursors to modern Winter Olympic sports, such as "primitive" men comically trying to ice-skate on bones tied to their boots. This is given the standard sepia-toned and super-granulated phony archival treatment. This technique, used in too many LF films, should be put on a moratorium for several years.

But it is with athletes in motion that the big frame makes the most difference. On the 15/70 screen, fine details of body movements, not discernible on TV, come through with crystal clarity. On TV, the athletes flash past the cameras as blurs. Telephoto lenses fill the TV screen with images of athletes but bring the background unnaturally close, making us constantly aware of the camera. Wide-angle lenses, commonly used in LF, more closely resemble the human eye's field of view and

are therefore less distracting.

It is amazing to see, in rich detail, the acrobatics of the freestyle aerial skiers, with their (no kidding!) quadruple twisting triple back flips. Hockey pucks are hard to follow on TV. Not so in 15/70. And speed skating, probably one of the easiest sports for TV to cover well, has a great deal more impact on the giant screen.

Only figure skating and ice dancing do not come across so well in *Olympic Glory*. In these events, the seamless flow and pace of the performance are critical, but the film presents a quick-cut collection of lifts and jumps that has no cumulative impact.

The filmmakers take the high ground and do not show a crowd-pleasing top-to-bottom POV shot of a bobsled run. In fact, POV material is limited to a downhill skiing crash and a quick portion of a bobsled run. (Perhaps someone can figure how to get a 15/70 camera – and operator – to survive a flight off the ski jump in time for the 2002 Olympics.)

Narrator **Stacey Keach** has a classic voice that ties together a wonderful musical score ranging from Rachmaninoff to reggae. However, the sound track is too subtle in its use of live sounds. While it may be hard to get LF cameras into the middle of the action, placing microphones should be easier. Had the filmmakers mixed in a 15/70 theater, they might have dared to surround us in more aural action.

While thrilling performances are the essence of the Winter Olympics, it is knowing something about the athletes and their stories that holds a viewer's interest.

The story of downhill skier **Picabo Street** is well known to many Americans but was only vaguely familiar to this reviewer. However, her winning personality will charm even those who have never heard of her at all. *Olympic Glory* explains that Street took gold in Nagano shortly after suffering a concussion in a downhill accident. Street's sequence is weakened by clunky computer graphics intended to represent the visualization technique she uses to prepare for a downhill run. This animated material is an awkward attempt to add science for the institutional theater market, but it adds neither science nor

interest to the film.

Other obvious science components are minimal but do hold up the flow of the film. An explanation of the new clap-blade, which suddenly added more speed to speed skating a few years ago, is delivered in part by **Dr. Gerard Smith**, Olympic Committee Biomedical Project Director. More interesting is the segment on the aerodynamic nature of the ski jumper's form. Keach saying, "Less drag and more lift...like an airplane wing," explains it all. Knowing that ski jumpers are actually flying makes them seem somehow less insane.

To the science of the ski jumping segment, *Olympic Glory* adds another great personal story. Jumper **Masahiko "Happy" Harada** humiliated himself with the shortest jump of the 1994 Games in Lillehammer, Norway, losing first place for the Japanese team. But he triumphantly flies the longest jump of the Nagano games, winning the gold for his country.

While one may pick a little at the strength of this story or that sequence, the flow of *Olympic Glory* never falters. Other stories in the film include the record eight gold medals of Norwegian cross-country skier **Bjorn Daehlie** and the African cross-country skier who had never seen snow, **Philip Boit**. Boit's story is especially appealing because, in an Olympics infested with rich professionals, here is an athlete who is authentically amateur and dedicated only to doing his best.

These extraordinary stories of inner fire and achievement make the film. Let's hope Marshall, Swofford, and Merrill make good on their plans to cover the 2000 summer games in Sydney. We should see the Olympics on the giant screen every two years.

In light of the recent scandals in the news, the Olympics are fortunate to have *Olympic Glory* to remind us that it is the extraordinary athletes who make the Olympics an important emblem of human culture.

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THE BIZ

DEALS

Fantasia 2000 footage previewed

Imax Corporation and Buena Vista Pictures Distribution invited LF theater representatives to view about 30 minutes of footage from *Fantasia 2000* in March. The meetings, held in six U.S. cities - New York, Los Angeles, Chicago, Seattle, Atlanta, and Dallas - were also intended to permit novice LF distributor Buena Vista to meet its potential customers for the first time. Similar screenings in Europe are reportedly planned for April.

Reports from several attendees were largely favorable about both the footage and the BV reps. The film sequences, shown in 35mm, displayed a range of subject matter and techniques, including traditional cell animation of familiar Disney characters as well as computer animation and more abstractly artistic themes.

The BV and Imax staffers described the comprehensive marketing plan being prepared for *Fantasia 2000*, but did not present the participants with lease terms on the spot. They were reportedly interested in getting theaters' input about the film, its marketing, and its educational package.

Although none of those who attended the meetings would disclose the lease terms they subsequently received, *MaxImage!* has been able to confirm reports heard shortly after the film's announcement in February (see *MaxImage!*, March 1999). Lease fees will be over 50%, but no print fees will be charged, and Disney will underwrite a substantial promotional campaign in the market of each theater that books the film. BV's opening position requires 100% of the theater's schedule from Jan. 1 to April 30, 2000.

Industry observers suspect that this restriction will have to be eased if the stated goal of over 100 bookings is to be reached: at least half of the 200 or so IMAX theaters that will be open by next January have already contracted for other films during the first four months of 2000. (Needless to say, bookings in non-IMAX theaters are not expected.)

Another open question is the financial viability for theaters of a film that takes the place of two regular schedule slots. Previous 90-minute LF films - the long version of *Titanica* and *Rolling Stones At the Max* - met with limited acceptance in the marketplace, the latter only in evening shows. Some theater sources told *MaxImage!* that they would consider booking *Fantasia 2000* for after-hours screenings, but doubted that such a limited schedule would be acceptable to BV and Imax.

Imax partners with Mainframe

Imax Corporation and Mainframe Entertainment Inc. announced a strategic alliance in early March that entails a CDN\$16 million (US\$10.6 million) investment by Imax in the Vancouver-based computer graphics house. Half of the investment is in the form of equity, and half will be convertible senior debt, giving Imax roughly a 30% stake in Mainframe. Board, regulatory, and shareholder approvals are required to finalize the plan.

Together the two companies will produce computer-animated 3D LF films that will also be released in other formats. Three projects originated by Mainframe before the deal will be distributed by Imax to LF theaters, the first, *Gulliver's Travels*, in summer 2001. The others are based on the Pied Piper and Pandora's Box.

Founded in 1993, Mainframe produces the children's TV series *ReBoot* and *Beast Wars*.

Iwerks to build 3D 8/70 in UK

Iwerks Entertainment has concluded a deal with Warner Village Cinemas to build a 3D LF theater outside Liverpool, England, that will open in December 1999. Located at Cheshire Oaks, Ellesmere Port, the theater will be equipped with the new Iwerks/MTS multi-format 8/70 system, the first sold to a major commercial exhibition chain. The 270-seat house will be in a 15-screen multiplex.

Warner Village is a joint venture be-

tween Warner Bros. International Theatres and Village Roadshow International, an Australian company. The partners own cinemas in the U.K., Italy, and Taiwan.

Henton making Olympic films

Dover Films, founded last year by former Showscan Entertainment executive Peter Henton, is producing a series of at least ten simulator films for the Olympic Spirit Organization to be shown at the OSO's location-based entertainment sites. The first of the films, on the 1996 Olympic Games in Atlanta, opened at the Olympic Spirit venue in Munich in March. The next film, on the 1998 Nagano Winter Games, will premiere in 2000 in a location to be determined. Henton is now planning to film the 2000 Olympics in Sydney.

The films use the Showscan 5/70/60fps system and run about 11 minutes each.

SimEx sim in Saudi Arabia

Toronto-based SimEx Inc. has installed a Virtual Voyage™ simulator attraction at the Saqr Al-Jazira Museum for Aviation in Riyadh, Saudi Arabia. The three-stage attraction opened in January with *Mars*™, produced by SimEx's digital division in Los Angeles. The pre-show features astronaut and fighter pilot Prince Sultan Salman Al-Saud.

Army to get Vistascope theater

The U.S. Army Airborne and Special Operations Museum in Fayetteville, NC, will install a 250-seat Vistascope 8/35 theater and a separate 24-seat motion simulator. The theater, simulator, and all related equipment will be provided by Vista-Dome Simulation Corporation of Atlanta.

Vista-Dome will also produce a 20-minute signature film for the museum that will depict the rigorous training that Airborne Special Operations troops go through. The theater will open in May 2000.

THE BIZ

FILM STOCK

Imax up 33% on analyst upgrade

Shares of **Imax Corporation** jumped 22% on March 22, opening at US\$15.75 and closing at \$19.25, on news that Goldman Sachs had upgraded the stock, restoring the "Recommended List" rating the firm had taken from Imax two months earlier. At press time, the stock had risen 33% from a two-year low of \$15 to \$20.

As reported in *MaxImage!* in February and March, Goldman Sachs had dropped Imax two grades on Jan. 25, from "Recommended" to "Market Outperformer," precipitating a fall from a near-record high of \$33.28 to below \$20. On Feb. 10, Imax issued a quarterly earnings report that mixed the good news of the *Fantasia 2000* deal with word that earnings for the fiscal year were 91% below the previous year's, as a result of certain one-time charges. Although Goldman Sachs raised its rating one step (to "Trading Buy") the same day, prices continued to decline until this latest upgrade.

Many observers expected *Fantasia* to boost Imax's shares fairly quickly. However, early in March, **David McFadgen** of Montreal's Griffiths McBurney and Partners, who in late 1997 had been critical of some of Imax's accounting practices, again raised a red flag, charging that the company was claiming 1998 revenues on projection systems that had not been delivered. McFadgen rates Imax as "neutral."

Goldman Sachs analyst Richard Simon said in his report raising Imax's rating that the stock had been "overly penalized for the short-term uncertainty caused by the slippage [of projector deliveries] and the 1998 film write-offs." Setting a 12-month target price of \$26, Simon added that the deal with Disney "emphasized the potential of Imax to...draw attention from both other major studios and from exhibitors."

PERSONNEL

Dundas to leave LF production

Veteran LF producer **Sally Dundas** will join Toronto's **Motion Picture Bond Company** in April, where she will head its risk department. She leaves Imax subsidiary **Wireframe Films**, where for the last year she had been producing the 3D CGI compilation film, *CyberWorld* (wt).

After a career in production management for television, Dundas started in LF films for **Imax Corporation** in 1983, when she worked on *Skyward* with **Roman Kroitor**. Since then she has produced ten 15/70 films, including *Mountain Gorilla* and *Fires of Kuwait*.

nounced that **Don Anderson** had been selected to be director of manufacturing and **Claire O'Reilly** as director of distribution. O'Reilly will be responsible for distribution of Iwerks' LF, simulation, and attraction films worldwide. Before joining the company she was manager of international licensing and administration for PolyGram, and also worked for New Line International Releasing as contract manager for international distribution.

Anderson comes to Iwerks from his own engineering firm, D.B. Anderson Tech., whose clients included **BRC Imagination Arts** and Iwerks.



The Center of Science and Industry (COSI) in Columbus, OH, moves to its new building, which will include a 360-seat Iwerks 8/70 theater, late this year.

Dundas tells *MaxImage!* that now that her daughters are teenagers, she prefers to remain close to home, rather than continuing to take far-flung production assignments that keep her from her family for months at a time. She says that she wouldn't be surprised if she gets back to giant-screen filmmaking eventually, but is looking forward to the challenge of writing completion bonds for MPBC, adding, "If anybody needs a bond, just give me a call."

Anderson and O'Reilly join Iwerks

In March, **Iwerks Entertainment** an-

nounced that **Don Anderson** had been selected to be director of manufacturing and **Claire O'Reilly** as director of distribution. O'Reilly will be responsible for distribution of Iwerks' LF, simulation, and attraction films worldwide. Before joining the company she was manager of international licensing and administration for PolyGram, and also worked for New Line International Releasing as contract manager for international distribution.

Crane becomes MTS rep

Media Technology Source of Minneapolis, MN, has named **Michael Crane** as its field sales rep for advanced technologies. He will be responsible for marketing the company's LF film, digital projection, and sound systems to the commercial cinema and institutional markets, according to MTS VP **David Lund**.

Crane is an LF industry veteran, and has worked with **Imax Corporation**, **Ogden Entertainment**, and with his father, LF consultant **Peter Crane**. Michael Crane's LF theater development projects have included Expo '86 in Vancouver,

the **Grand Canyon IMAX Theater**, and most recently, the 8/70 theater at the **Alaska Center for the Performing Arts**, which was equipped by Iwerks and MTS. Crane is based in San Clemente, CA.

Horn to rep Thorburn Associates

James Horn will serve as a senior consultant to **Thorburn Associates**, the Castro Valley, CA-based acoustical and audiovisual consulting firm. Located in Durham, NC, Horn will act as Thorburn's representative on the East Coast.

1999 and 2000: Record Years for LF Theater Growth

(from *THEATERS* on page 1)

ing Company, Iwerks Entertainment, MegaSystems, Inc., and World Odyssey. In the case of announced multiple-theater deals, only those whose locations have been announced by the client are counted here. Theater operators are broken down into four categories: non-profit institutions, including science centers and museums; commercial venues, including destination and stand-alone theaters; multiplexes; and theme parks. Simulator rides that use LF projection are not counted here.]

From non-profit to commercial

The vast majority of theaters opening between 1998 and 2000 will be in multiplexes and other commercial venues: 100, vs. 33 non-profit and 3 theme park theaters. Non-profit LF venues peaked (as a percentage of all LF theaters worldwide) in 1993, when they represented 72% of all giant screens. A slow decline for this segment in 1994 and 1995 has picked up speed in recent years, so that by the end of 2000 institutional theaters will hold only half of the market, with commercial venues at 43% and theme parks at 7%. Sometime in 2001 commercial theaters will outnumber non-profits. The chart opposite illustrates this trend and the steadily shrinking share held by theme parks,

which seem not to be as enthralled with giant screen theaters as they once were.

On the other hand, commercial LF screens, particularly in conventional cinema multiplexes, are taking off. Fully one-third (55) of the 157 commercial screens expected by the end of 2000 will be in multiplex theaters. This is especially star-

By the end of 2000:

- 100 new LF theaters
- 364 theaters worldwide
- 140 3D theaters
- 55 3D multiplex theaters
- 6 cities with 5+ theaters

ting in light of the fact that as recently as the start of 1997 there were only three multiplex-based LF theaters in the world (the world's first, **Kinepolis**, in Brussels, the **Sony IMAX Lincoln Square** in New York, and the **Edwards IMAX Theater** in Irvine, CA).

The multi-theater deals Imax made in 1996 and 1997 with major North American exhibitors such as **Regal Cinemas**, **Edwards Theatres Circuit, Inc.**, **Cine-mark USA, Inc.**, and **Famous Players, Inc.**, have begun to bear fruit. Tennessee's Regal premiered its first LF screen outside Chicago in December, and will open four more before the end of 1999. Edwards will add two California theaters to the two it already runs, and Dallas-based Cine-mark will open its first in its home town in June, and another in Rochester, NY, in November. Famous Players, Canada's largest conventional exhibitor, will have a total of seven by year's end. Taken together, these four chains are contracted for more than 39 theaters, and other North American exhibitors, such as **Marcus**, **Muvico**, **Empire**, and **Krikorian** are expected to build another 10 or so. All of these deals are for IMAX systems, but MegaSystems and Iwerks have plans to pursue commercial operators as well. (See *The Biz*, page 4, for news of Iwerks' first multiplex deal.)

Cinema chains outside North America

are starting to follow suit. Imax has struck multi-system deals for multiplex theaters with France's **Gaumont** circuit and Germany's **N.e.U.e.**, and with other European operators that have plans for LF houses in Turkey, Israel, Poland, and the Czech Republic.

Cinema Plus Pty. Ltd. of Australia, one of the largest operators of IMAX theaters in the world, has opened four theaters in the last twelve months (Adelaide, Melbourne, Bangkok, and Brisbane) and will open three more by the end of 1999 (Auckland, Surfers Paradise, and Perth). With the Panasonic IMAX Theater in Sydney, this will bring Cinema Plus' total to eight, three of which are located in multiplexes.

The institutional market may be shrinking but it is not yet dead, and it is here that Imax's competitors have made advances while Imax pursued the big commercial deals. Between 1998 and 2000, half of the institutional LF theaters built will not use IMAX technology. Iwerks has sold 15/70 systems to the **Kirkpatrick Science and Air Space Museum** in Oklahoma City, OK, and to **Science City at Union Station** in Kansas City, MO. **Kirby Science Discovery Center** in Sioux Falls, SD, the **Center of Science and Industry (COSI)** in Columbus, OH, and the **San Diego Natural History Museum** in California will open Iwerks 8/70 theaters. MegaSystems has signed for two institutional 8/70 theaters, at the **Chabot Observatory & Science Center** in Oakland, CA, and the **Discovery Center of Science and Technology** in Bethlehem, PA. All of these except the San Diego and Bethlehem theaters will open in 1999.

The success of 3D

3D has clearly taken control of the LF market. Since 1994, when the first of Imax's new dual-rotor projectors was installed at the Sony theater in New York, contracts for 126 additional 3D theaters have been signed. (This total includes dual-rotor units, Imax's two-projector SR systems, and non-IMAX 15/70 and 8/70 projectors.) The total for 2D systems (in

Worldwide LF theaters (all formats) as of Jan. 1, 1999					
	All	Com- mercial	Multi- plex	Non- Profit	Theme Park
Africa	1	1			
1570	1	1			
Asia/Pac	90	16		65	9
8/70	27	6		19	2
10/70	25	1		21	3
15/70	38	9		25	4
Europe	36	15	4	12	5
8/70	5	1		4	
15/70	31	14	4	8	5
N. America	135	35	9	84	7
8/70	22	8	1	12	1
15/70	113	27	8	72	6
S. America	1			1	
8/70	1			1	
World	263	67	13	162	21

all formats) in the same period is 96. Some time this year or in early 2000, the number 3D theaters in operation will pass the symbolic 100 mark. By the end of 2000, counting conversions of existing 2D theaters, there will be about 140 3D theaters.

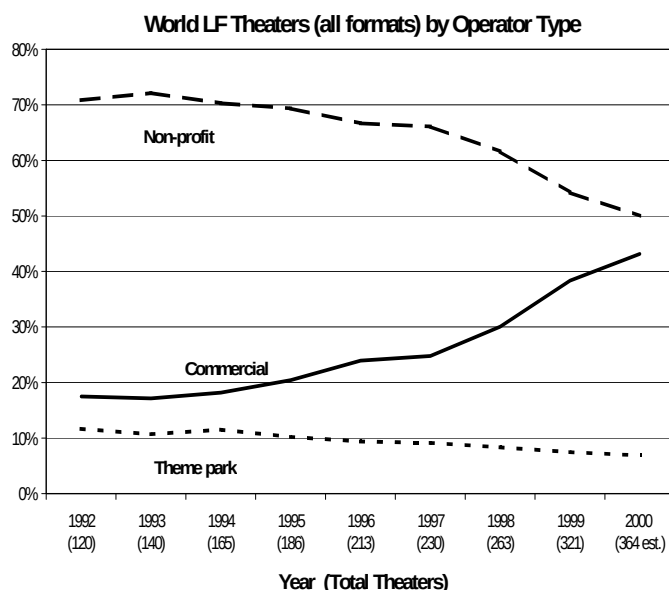
The commercial exhibitors have been virtually unanimous in selecting 3D for their multiplexes. The only 2D LF theaters in a multiplex are Kinopolis, which opened in 1988, and an 8/70 system installed on a test basis late last year by MegaSystems at the **Movie Experience at California Oaks** 17-plex in Murrieta, CA. (See *The Biz*, January 1999.) By the end of 2000, fifty-five 3D theaters will anchor multiplex theaters, and two-thirds of all commercial theaters will be 3D.

In contrast, only 14% of 2000's 182 institutional theaters will be 3D-capable, and only about a third of museums entering the LF world for the first time are opting for 3D. Several institutions have upgraded their systems from 2D to 3D (such as the **National Museum of Photography, Film, and Television**, in Bradford, UK, and the **Deutsches Museum** in Munich), or have built new 3D theaters to replace older 2D facilities (such as the **California Science Center** in Los Angeles, and the **Pacific Science Center** in Seattle). But in general, museums seem to be less interested in 3D, perhaps for financial reasons, perhaps on the assumption that most new 3D production will be entertainment-oriented and that the more traditional documentary fare will continue to be 2D.

Multi-theater cities

In 1979, Seattle became the first city to host two LF theaters when the **Omnidome** and the Pacific Science Center's first IMAX theater opened. Since then, many more cities have joined the club. The record is currently held by the world's largest city, Tokyo, with no fewer than eight LF theaters (six of which are Goto 10/70 installations). Today, other metro-

politan areas with multiple LF screens include New York, Chicago, Osaka, and Phoenix (all with three), and Paris, Nagano, Singapore, Vancouver, Toronto, Montreal, Calgary, Las Vegas, Orlando, Houston, St. Louis, Indianapolis, and Ontario, CA (all with two). (Not included in this context is Poitiers, France, home to **Futuroscope**, the French theme park of the moving image, which boasts theaters with five different IMAX formats, a Showscan theater, and an Iwerks 8/7 0, as well as other specialty formats.)



Within the next few years, cities with three, four, or even five giant screens will become much more common. Most major cities will have a museum theater, a stand-alone commercial theater, and one, two, or more in multiplexes in the suburbs. For example, by the end of this year, Imax Corporation's home town, Toronto, will see five IMAX theaters in its greater metro area when Famous Players opens one downtown and two in the city's outskirts.

Other metro areas that will have three or more theaters by 2000 include: Chicago (5), Los Angeles (5), New York (5), Montreal (4), San Francisco (4), Vancouver (4), Houston (3), and San Diego (3).

Some operators in multi-theater cities have experimented with collaborating rather than competing. In Toronto, **Ontario Place** and the **Ontario Science Center** both booked *Thrill Ride* and worked

together to market the film jointly. In other cities, theater managers have not always been so cooperative, but since it was usually the case that one theater was institutional and the other commercial, both assumed they were appealing to distinct audiences and weren't being hurt much by the "competition."

Many people in the business, such as Famous Players' **Laura Brillinger**, feel that the market has a great deal of room for expansion, and that half a dozen LF screens in a large metropolitan area will

not prove to be too many. Pointing out that the average LF theatergoer sees only one giant screen film a year, Brillinger contends that the major obstacle for most people is geography. If you build it closer, they will come more often.

Managers in museum theaters are less sanguine. Having been the only show in town for decades, some are concerned that they may have nowhere to go but down. For this reason, they join their commercial counterparts in hoping for more Hollywood-style production, thinking that if the multiplexes go for entertainment, they'll leave the educational product to the museums.

More theaters = more films?

How will the trend toward commercial theaters influence distributors and producers? Will production of "educational" films decrease as experienced LF filmmakers make more "entertainment" films to suit the exhibition chains? Will Hollywood studios move to supply this market?

A preliminary answer to this last question has come in the form of **Disney's Fantasia 2000** (see *MaxImage!* March 1999). Although not originated on 15/70, it is the first film from a major studio to open in the LF world. Rumors of LF projects from other studios continue to circulate, although mostly in terms of repurposing movies created primarily for conventional screens.

(see **THEATERS** on page 8)

(from **THEATERS** on page 7)

Creating original works for the giant screen poses certain problems for the majors. On the plus side, the budget for the most expensive LF film to date is only a fraction of the cost of an average Hollywood release, and LF theaters typically draw eight to ten times more people per year than 35mm houses. On the down side, a Hollywood film would have stars' salaries and other expenses LF films haven't had up to now, and there are roughly 500 times more conventional than LF theaters worldwide. The math doesn't yet work out for a film released exclusively to the LF circuit, although the prospects may be reasonable for a film which, like *Fantasia 2000*, opens on giant screens and later moves to smaller screens.

The LF industry faces an exciting, if

somewhat uncertain, future. The increase in commercial theaters outlined above can reasonably be expected to stimulate more purely entertaining 3D films, whether produced in Hollywood or not. And while the museum market may be shrinking, it will probably remain strong and stable enough to command quality production for some time to come.

With the success of *Everest* under its belt and Disney's high-profile foray into the medium ahead of it, the LF industry is no longer at a crossroads. It is well along the path to its destiny.

Julien Bollée worked for two years in LF distribution for the French exhibition chain Gaumont. His master's thesis at the University of Lyon was on the Imax Corporation and the LF film industry.

(from **SHARKS** on page 1)

and varied ecosystem. According to director Hall, "It's a great place to make an LF film. You see unbelievable schools of hammerhead sharks, sometimes 400 of them filling your field of vision. It's common to see 200 or 300 white-tip reef sharks, silky sharks, black-tip sharks."

But the filmmakers hope to dispel some of the misconceptions the public has about sharks. Producer Michelle Hall says, "I'd like viewers to get past the image of sharks as vicious creatures, and learn what's really fascinating about them: their sophisticated sensory systems, unique physiology and behavior."

Among the unusual shark behaviors captured for the film is the "bait ball." A group of silky sharks approaches a school

(See **SHARKS** on page 9)

New and Future Theaters, 1999 – 2000

Short Name	Theater	Country	Mfr	Fmt	Type	Open	Short Name	Theater	Country	Mfr	Fmt	Type	Open
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	1/22/99	San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	1999
Miami	IMAX Theatre at Sunset Place	USA	IMAX	1570	3D	1/23/99	San Francisco	Sony IMAX, Metreon Center	USA	IMAX	1570	3D	1999
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D/SR	2/12/99	San Juan	San Juan IMAX Theater	USA	IMAX	1570	2D	1999
Cathedral City	Desert IMAX Theater	USA	IMAX	1570	3D/SR	4/99	Sapporo	Paramount Universal Cinema	Japan	IMAX	1570	3D	1999
Wash NMNH	Johnson IMAX Theater	USA	IMAX	1570	3D	4/99	Taranto	Real Service IMAX Theater	Italy	IMAX	1570	3D	1999
Boise	Edwards IMAX Theater	USA	IMAX	1570	3D	4/15/99	Tenerife MCT	Museo del la Ciencias et Tecnologia	Spain	unk	870	2D	1999
Auckland	Cinema Plus IMAX Theatre	N.Z.	IMAX	1570	3D	5/99	Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	1999
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	5/99	London SM	Science Museum	England	IMAX	1570	3D	1/6/00
Langley	Famous Players Colossus	Canada	IMAX	1570	3D/SR	5/99	Montreal Sho	Showmax Theatre	Canada	Iwerks	1570	2D	4/00
London BFI	British Film Institute	England	IMAX	1570	3D	5/99	Nashville	Regal IMAX, Opry Mills	USA	IMAX	1570	3D	4/00
Toronto FP	Famous Players Paramount	Canada	IMAX	1570	3D	5/99	Honolulu BM	Bishop Museum	USA	IMAX	1570	2D/PL	10/00
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	5/99	Belfast	Sheridan IMAX Theater	N. Ireland	IMAX	1570	3D	11/00
Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	6/99	Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	11/00
Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D/SR	6/99	Athens	Athens Iwerks Theater	Greece	Iwerks	1570	2D	12/00
Oklahoma City	Omniplex	USA	Iwerks	1570	2D	6/99	Amneville	Gaumont IMAX Theater	France	IMAX	1570	3D	2000
Sioux Falls	Kirby Science Discovery Center	USA	Iwerks	870	2D	6/99	Atlanta MM	Mustang Museum	USA	IMAX	1570	2D	2000
Addison	Marcus IMAX Theatre	USA	IMAX	1570	3D/SR	7/99	Austin	Texas State History Museum	USA	IMAX	1570	2D	2000
Buffalo	Regal IMAX Theatre	USA	IMAX	1570	3D/SR	7/99	Beirut	Solidere IMAX Theater	Lebanon	IMAX	1570	3D	2000
Montreal FP	Famous Players Paramount	Canada	IMAX	1570	3D	7/99	Bethlehem	Discovery Ctr of Science & Tech.	USA	Mega	870	2D	2000
Yountville	Magnum Cinema	USA	Mega	870	2D	7/99	Bristol	Bristol IMAX Theater	England	IMAX	1570	3D	2000
Buford	Regal IMAX, Mall of Georgia	USA	IMAX	1570	3D	8/99	Budapest	I.T. IMAX Theater	Hungary	IMAX	1570	3D	2000
Bournemouth	Sheridan IMAX Theater	England	IMAX	1570	3D	8/4/99	Buenos Aires	Cinemark IMAX Theater	Argentina	IMAX	1570	3D	2000
Columbus COSI	COSI, Columbus	USA	Iwerks	870	3D	9/99	Calcutta	Calcutta	India	unk	unk	2D	2000
Surfers Paradise	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	9/99	Chicago Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	2000
Harrisburg	Grass/Rite Aid IMAX Theater	USA	IMAX	1570	3D	9/9/99	Eilat	Epic IMAX Theater	Israel	IMAX	1570	3D	2000
New Rochelle	Regal IMAX Theater	USA	IMAX	1570	3D/SR	10/99	Freiburg	N.e.U.e. Filmtheater	Germany	IMAX	1570	3D	2000
Rome IMAX	Rome IMAX Theater	Italy	IMAX	1570	3D	10/99	Hannover	Expo 2000 IMAX Theater	Germany	IMAX	1570	3D	2000
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99	Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Kansas City Sci	City Superscreen	USA	Iwerks	1570	3D	11/99	Istanbul	Transturk IMAX Theater	Turkey	IMAX	1570	3D	2000
Oakland	Science Theater	USA	Mega	870	2D	11/99	Jonore	Phileoland IMAX Theater	Malaysia	IMAX	1570	3D	2000
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	11/99	Leipzig	N.e.U.e. IMAX Filmtheatre	Germany	IMAX	1570	3D	2000
Berlin Sony	Sony IMAX Theater Berlin	Germany	IMAX	1570	3D/HD	12/99	Los Angeles HH	Edwards IMAX Howard Hughes Ctr	USA	IMAX	1570	3D	2000
Dublin CA	Regal IMAX Theater Dublin	USA	IMAX	1570	3D	12/99	Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570	2D	12/99	Manchester	UCI IMAX Theater	England	IMAX	1570	3D	2000
Liverpool	Warner Village Cinemas	England	Iwerks	870	3D	12/99	Mame la Vallee	Gaumont IMAX Theater	France	IMAX	1570	3D	2000
Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/99	Mexico City Cmk	Cinemark IMAX Theater	Mexico	IMAX	1570	3D	2000
Ankara	Transturk IMAX Theater	Turkey	IMAX	1570	3D	1999	Monterey CA	Monterey IMAX Theater	USA	IMAX	1570	3D	2000
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570	3D	1999	Muttontown	Cradle of Aviation	USA	IMAX	1570	2D	2000
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	1999	Newport	Newport on the Levee	USA	IMAX	1570	3D	2000
Buckhead	IMAX Theater	USA	IMAX	1570	3D	1999	Okla City Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	2000
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	1999	Prague	I.T. IMAX Theater	Czech Rep.	IMAX	1570	3D	2000
Frankfurt	N.e.U.e IMAX Theater	Germany	IMAX	1570	3D	1999	San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870	2D	2000
Kuala Lumpur	Phileoland IMAX Theater	Malaysia	IMAX	1570	3D	1999	Sao Paolo	Cinemark IMAX Theater	Brazil	IMAX	1570	3D	2000
Kuwait City	Kuwait Science Center	Kuwait	IMAX	1570	3D	1999	Shanghai	Shanghai IMAX Theater	China	IMAX	1570	3D	2000
Long Beach	Long Beach IMAX Theater	USA	IMAX	1570	3D	1999	Taichung Kings	Kings Ent. IMAX Theater	Taiwan	IMAX	1570	3D	2000
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570	3D	1999	Tampa Chan	Channelside IMAX Theater	USA	IMAX	1570	3D	2000
Nakatsugaru	Aomori IMAX Theater	Japan	IMAX	1570	3D	1999	Tel Aviv	Epic IMAX Theater	Israel	IMAX	1570	3D	2000
Providence	Providence IMAX Theatre	USA	IMAX	1570	3D	1999	Tenerife IMAX	Exmax IMAX Theater	Spain	IMAX	1570	3D	2000
Rio	Cine IMAX	Brazil	IMAX	1570	3D	1999	Toronto Zoo	Metropolitan Toronto Zoo	Canada	unk	1570	2D	2000
Rome	Trevi Fountain Theater	Italy	Iwerks	870	2D	1999	Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	2000
Sacramento	Sacramento IMAX Theater	USA	IMAX	1570	3D	1999	Warsaw	I.T. IMAX Theater	Poland	IMAX	1570	3D	2000

(from **SHARKS** on page 8)

of bluish fish called jacks, which start swimming even closer together for protection. The circling sharks herd them into a smaller and smaller space, then suddenly dash into the bait ball, devouring dozens of jacks at a time.

Peter Parks has contributed macro and micro cinematography – his specialty – to *Island of the Sharks*, with LF images of the tiniest animal and plant denizens of Co-cos' waters, some never before filmed.

The film's narrator is **Linda Hunt** (*The Year of Living Dangerously*).

Executive produced by **Susanne Simpson** and distributed by **Imax Corporation**, *Island of the Sharks* will premiere at the **Liberty Science Center** in Jersey City, NJ, on April 21, and open at more than 40 other LF theaters in North America in the following months.

(from **BREAKTHROUGHS** on page 1)

to create a film that is indistinguishable from a conventionally made production, at a tiny fraction of the cost. Preliminary tests at recorded out at 8K resolution were described as "really incredible" by industry experts.

Company president **I.M. Noone** also announced a third breakthrough that takes movies a step beyond 3D. As you will recall from high-school physics, scientists consider time to be the fourth dimension, and VT's third invention makes 4D movies possible for the first time.

According to VP of technology, **Sloof Lirpa**, formerly of Erewhon Systems in Bombay, a patented device called the Chronosynclastic Infundibulum uses the principles of Einstein's famous $E=mc^2$

equation to warp time within the walls of the theater so that viewers can watch a full 40-minute film, but come out of the theater only five minutes after they went in. (The technology and the laws of physics currently limit the time compression to this ratio of 40 minutes to 5 minutes. This is good news for the LF industry, since it means that longer conventional films will not be available in 4D for some time.)

The potential for increased revenues to exhibitors from a system that permits twelve 40-minute presentations every hour in a single theater sent shock waves through the recent ShoWest conference in Las Vegas when rumors of its capabilities spread.

The principles of relativity indicate that as time speeds up, mass decreases, creating

the interesting side effect to the system that while it is in use everything within the theater is rendered virtually weightless. This means that with a simple electromagnetic field generator mounted in the walls, the projection system can manipulate the balance mechanism in the viewer's inner ear, adding an absolutely realistic sense of motion to the film experience. In this way, an entire 600-seat theater becomes a motion simulator with no moving parts and at nearly no cost. Of course, seat belts will be needed to keep viewers from floating around the theater.

Industry insiders, stunned that a small company could emerge out of nowhere with such an amazing combination of new technologies, called the news "literally unbelievable."

(from **SHINDLER** on page 2)

lighted *CyberWorld*, due in 2000, which will feature original digital production as well as a 3D sequence starring TV's *The Simpsons*.

Post production. LF has only recently seen films with significant levels of digital post production work, most notably *T-Rex: Back to the Cretaceous* and *Encounter in the Third Dimension*. Sure, films before those had CGI work, but usually only in titles, minor fix-its, and selected short graphics sequences. And most of what passes for extraordinary CGI work in LF is old hat for the theatrical world. Assuming 3D theaters continue in vogue, high quality digital post and effects work will be essential.

Distribution. Distributing LF films digitally via satellite or fiber optic cables will probably not be a major issue. Although the files will be large, presumably by the time LF theaters have gone digital, sufficient bandwidth will be in place and available at a reasonable cost. Even if

those resources are not available, physically shipping a few high-capacity hard disks or data cartridges will almost certainly be cheaper than 70mm prints. Fortunately, as with many of the other areas we are discussing, the theatrical industry will pave the way for us, developing technologies and infrastructure that will only have to be scaled up to handle LF's larger data needs.

Film scanners (which will be needed as long as film is used for image capture) are already in place at several facilities. One such house has reportedly been digitizing full LF films for much of the past year in order to touch up scenes and produce perfect negatives. While this may seem extravagant, they maybe getting ready for EC, building experience before the rest of the industry catches up.

Exhibition. This may be the toughest nut to crack, given the enormous size of LF screens. Projection quality has been a key issue for the mainstream market, but it will be even more important to the LF world, whose reputation is built on ultra-

high quality pictures. *MaxImage!* editor **James Hyder** spoke recently with **Doug Darrow** at **Texas Instruments**, developer of the Digital Light Processing technology that is at the heart of the latest generation of video projectors. Darrow sees no theoretical obstacles to scaling up the DLP technology to LF quality, but he points out that in conventional EC they have a potential market of tens or even hundreds of thousands of units. The R&D costs for an ELFC projector might be prohibitive in a market that presently numbers only in the hundreds.

So it seems that it will be many years before LF theaters feel the heat of EC. And we'll have the benefit of seeing how the conventional film industry handles the conversion. But even though it will take some time, the transition will happen eventually. Will your company be ready?

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.



* New Listing

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Gold Fever

Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producers: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: June.

— Principal photography and CGI are complete.
— April: Editing and sound mixing in Toronto.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/Imagica Corp./Dentsu Tec/NHK Enterprises 21; distributor: Ogden Entertainment; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: June.

— An additional 90 seconds of animation were completed in March.
— Live action photography is complete.
— April: Editing and sound mixing continue in Montreal.

Siegfried and Roy: The Magic Box

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July.

— Shooting wrapped in March.
— April: Editing continues in Los Angeles.
— World premiere: July 29, 1999, Sony Lincoln Square, New York, NY.

Yangtze: The Great River of China

Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: July.

— Shooting wrapped in October.
— English version will be ready for GSTA conference in September 1999.

Alien Adventure (aka *Adventure Planet*)

nWave Pictures; distributor: nWave Pictures; direc-

tor, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.

— More than 30 minutes of animation is done.
— April: Animation continues in Brussels.
— Film will be complete by LFCA in May 1999.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Jim Stern. Release: fall 1999.

— April - May: Shooting in Chicago and North Carolina.
— Preliminary editing has begun in New York.

Sydney: Story of a City

Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleruen; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1999.

— Shooting wrapped on Dec. 31, 1998.
— Editing has begun in Sydney.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: tba; director: tba; cinematographer: tba; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: fall 1999.

— Filming in El Salvador has been canceled.
— April: Filming Northern Lights aerobatics team air-to-air in 8/70 3D at locations in Louisiana, Florida, and the Bahamas.
— Summer: Filming on the ground in 15/70 3D.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark;

editor: James Lahti; producers: Giddings, David Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: Oct. 1999.
— **Filming in Galapagos wrapped in March.**
— World premiere: September, 1999, National Museum of Natural History, Washington, DC.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: **November 1999.**

— May: Filming in Italy, England
— June: Africa, USA.
— Future locations include Brazil and Japan.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.
— Principal photography wrapped in March.

The Enchanted Billabong

ImagineIt; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: Dec. 1999.
— Half of 3D CGI work is done.

Fantasia 2000

Walt Disney Pictures; distributor: Buena Vista/Imax; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: January 1, 2000.

— Animation has been in progress for years.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer,



Director Howard Hall and producer Michelle Hall at Cocos, Island of the Sharks.

Mark Conlin

Dolphins **WildCalif** **Californias**
LK **CDS**
Vulcania Golf **Solarmax** **SOTN**

AR **CW**
MWH **I-52**

Yosemite

JIAC

SS3D

producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: early 2000.

- Computer animation is continuing at TFX Animation in Montreal.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.

- April: Waiting for a cooperative volcano.

Dolphins (wt)

MacGillivray Freeman Films/National Wildlife Productions; distributor: MFF; director/cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.

- Principal photography wrapped in March.
- Editing has begun in Laguna Beach.

The Lost Kingdom *

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; line producer: Elizabeth Andrew; executive producer: John Dunning. Release: March 2000.

- Shot 8/70 in northern England in January and February.
- Some 15/70 reshoots are set for June or July.
- Editing has begun.

Wild California (wt, formerly California)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: April 2000 (California), Summer 2000 (world).

- April: Shooting in the Sequoias, Monterey, Napa Valley.
- May: Mount Whitney, Death Valley, Yosemite Valley.

Cirque du Soleil's Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000.

- Principal photography is complete.
- Editing and other post work continues.

Golf (wt)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: spring 2000.

- Shooting is temporarily on hold while the script is refined.

Solarmax

JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: spring 2000.

- March: Filmed in Boston, Ireland, and Greenland
- May – June: Shooting in Canary Islands, Greece, Italy, Sicily, Norway, and Peru.

Symbol of the North (wt)

SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.

- March: Filmed in Northern Quebec and Labrador.

The Californias (wt)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

- April – May: Filming on land and sea in Baja and Sea of Cortez.

American Road

Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.

- Spring – Dec. 1999: Filming throughout USA.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Walter Kindler, Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: summer 2000.

- Summer – fall: Filming in Vienna, Spain, Slovenia, and the Middle East.

CyberWorld (wt)

Wireframe Films, Ltd.; distributor: Imax; produc-

ers: Steve Hoban, Hugh Murray; writers: Murray, Charlie Rubin. Release: 2000.

- Roughly 60% of material to be repurposed to 15/70 is complete.
- 3D animation of 8 minutes of original material continues in Toronto.

I-52: Operation Rising Sun

Cape Verde Explorations; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.

- November 1998: Using two Russian mini-sub, shot 8/70 film of sunken Japanese WWII submarine I-52 in Atlantic Ocean, one mile deeper than Titanic.
- Will return to wreck site for additional filming and salvage operations later this year.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.

- 20% of principal photography has been shot over the last two years.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.

- Shooting will continue in July and August at locations to be determined.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. Release: 2001.

- 30-perf 3D cabin camera and associated equipment will be taken to the International Space Station on two Shuttle flights this year and will remain on orbit for two years.
- Filming on the Space Station will begin in spring 2000.



L. to r: DP Bill Reeve, 1st assistant Filipe Teixeira, and director Jon Long on location for Extreme.

Fred Foto

Bookings: April 1999 by film

553 bookings of 82 films in 203 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99		Antarc	Dallas SP	2/26/99	2/00	A	EMSH EOTS Everest	Irvine	2/26/99		A
	Apple Valley	6/12/98	3/29/00	A		Hastings	3/23/98	6/7/99	B		Lincolnshire	3/31/99	3/31/00	A
	Bangkok	11/27/98	5/31/99			Mexico City Pap	1/1/99	8/31/99	A		Los Angeles CSC	2/26/99		A
	Cape Town	11/15/98		B		New York AMNH	11/98	4/30/00	B		New York Sony	3/31/99	3/31/00	A
	Denver	2/12/99	6/10/99	S		San Antonio	12/15/98	6/15/99			Ontario Edw	2/26/99		
	Fort Lauderdale	10/9/98	10/9/99			Stockholm	3/12/99	6/27/99	B		Seattle Omni			A
	Fort Worth	4/16/99	11/4/99			Bangkok	11/26/98				Virginia Beach	4/1/98	4/30/01	
	Hague	10/15/98	4/11/99	A		Brussels	9/1/98	5/30/99			Adelaide	5/8/98	12/31/00	
	Indianapolis WR	3/15/99	2/27/01			Cocoa	2/1/99	1/31/00			Anchorage	12/17/98	4/30/99	A
	Las Vegas CP	10/19/98	4/19/99		ATSOT	Perth Omni	2/92		S		Berlin Disc	10/2/98	4/1/99	
	Louisville	1/9/99	6/99	A		Adelaide	3/19/99				Branson	5/98	4/99	B
	Melbourne	6/26/98	5/31/99			Barcelona	5/29/97				Brisbane	1/22/99	7/99	
	Milwaukee	12/12/98	6/30/99			Bochum	12/97				Brussels	5/20/98		A
	Montreal VP	10/23/98	4/11/99	A		Frankfurt	4/1/99	1/1/00			Cape Town	7/13/98		B
	New York AMNH	9/26/98	6/4/99			Madrid	10/27/98				Cathedral City	4/1/99	7/31/99	A
	Omaha	7/1/98	6/30/99			Montpelier	11/11/98				Chattanooga	3/28/98	5/99	
	Ontario Edw	1/1/99	6/30/99			Munich	3/11/98		B		Cleveland	11/20/98		B
	Portland	2/5/99	6/8/99	B		New York Sony			B		Denver	2/12/99	6/10/99	B
	Regina	12/15/98	10/1/99		Beavers	Oslo	9/28/98	5/11/99			Detroit	5/15/98	8/31/99	
Africa	Speyer Dome	2/18/99		A		Sinsheim	9/19/97		B		Duluth	11/6/98	6/30/99	B
	Sydney	6/4/98	5/31/99			Baltimore			S		Frankfurt	4/1/99	9/30/99	
	Vienna	1/8/99	7/1/99	A		Houston MNS	4/1/99	6/99	B		Gatlinburg	7/17/98	6/14/99	B
	Baltimore			S	BP	Memphis Pink	2/1/99	4/30/99	B		Hague	10/15/98	4/22/99	B
	Beijing	8/25/97	8/31/99	A		Berlin Disc	10/2/98	10/1/99	A		Hutchinson	10/1/98	3/11/01	B
	Brisbane	1/22/99	5/99			Brussels	9/30/98		S		Johannesburg	11/1/98		
	Brussels	5/20/98		B		Dublin IRL	10/2/98	3/31/00			Kansas City Zoo	5/15/98		B
	Cape Town	7/13/98		S		Houston SCH	7/30/94	5/31/00			London ONT	12/20/98		A
	Hampton	7/15/98		S		Oslo	2/1/99	7/31/00			Los Angeles CSC	10/16/98		A
	Hull	3/1/99	4/8/99	F		Speyer Imax	5/18/95		S		Lucerne	5/11/98		B
	Nyack	2/12/99	5/11/99			Stockholm	3/12/99	6/27/99	B		Melbourne	5/98	12/11/00	
	Ontario Mills	7/2/98	6/30/99	E	Closed CV	Valencia Spn	4/17/99	4/16/01			Mexico City Pap	1/27/99	9/26/99	A
	Reno FP	1/1/98		S		Castle Rock	11/1/98	4/30/99			Miami	1/22/99		
	Speyer Imax	9/16/95		B		Hong Kong	2/10/98	2/9/00	S		Monterrey Mex	10/1/98	5/1/99	
	Sudbury		9/6/99	S		Kuruma	3/2/99	8/31/99	A		Murrieta	11/25/98	5/24/99	A
	Syracuse	2/27/99	6/25/99	B		London ONT	4/98	12/31/99	S		Myrtle Beach	7/1/98	7/31/99	
	Taipei MCRC	7/1/98	6/1/99	A		Sagamihara	10/24/98	4/15/99	A		Norwalk	1/1/99	6/17/99	B
	Tampa MOSI	12/19/97	9/30/99	S		Toronto OSC	11/1/97	11/1/99			Omaha	2/15/99		
	Tianjin	1/1/98	12/31/00			Vienna	4/30/99	5/9/99	F		Oslo	4/22/98	4/30/99	
	Tokyo IMAX	4/18/98		B	DIA	Wash NASM	8/8/96		A		Phoenix	2/13/99	5/31/99	B
	Hastings	12/10/98	5/30/99			Brussels	5/20/98		B		Regina	6/15/98		
Alamo	San Antonio	1/88	12/99	A		Duluth	6/6/98	6/30/99			Rochester MSC	3/5/99	10/1/99	A
	Berlin Disc	4/1/99	7/31/99			Hampton	4/5/92	5/31/99			Rotterdam	4/23/98		A
Alaska	Boston MOS	2/12/99	6/99	A		Houston SCH	1/18/93	5/31/00	B		San Diego RHF	7/3/98	5/31/99	B
	Cape Town	3/19/99	9/18/00			Hutchinson		6/17/99	S		San Francisco	4/15/99	8/15/99	
	Cleveland	3/15/99	10/15/99	A		KSC 1	7/21/85		A		Sedona	7/1/98	9/15/99	B
	Denver	2/12/99	6/10/99	A		Lucerne	7/1/98	6/30/99			Seville			
	Hutchinson	11/13/98	5/30/99	A		Montpelier	1/20/99				Speyer Imax	4/3/98		A
	Jersey City	10/9/98	4/22/99	B		Pensacola	3/6/99	9/6/99	B		Stockholm	3/12/99	6/27/99	B
	Milwaukee	3/6/99	10/1/99	B		Sudbury	6/18/94	9/30/99			Sudbury	1/20/99		
	Munich	4/99	8/99			Syracuse	1/26/97		S		Sydney	3/15/98	12/31/00	
	Ontario Mills	3/26/99	6/30/99	S	DIS	Valencia Spn	4/17/98	4/16/00			Syracuse	2/27/99	6/25/99	E
	Osaka Sak	10/1/98	4/6/99			Houston SCH	7/30/94	5/31/00			Taichung	7/1/98		A
	Stockholm	3/12/99	6/27/99	B		Hutchinson	10/15/94	12/31/99	S		Tampa MOSI	11/20/98	9/30/99	B
Amazon	Tokyo TSC	12/5/98	5/30/99	A		Nagano Hot	12/19/98	5/10/99			Toronto OSC	10/23/98	6/30/99	A
	Vantaa	9/1/98	8/31/99	A		Perth Omni	2/95		S		Vancouver SW	1/5/99	6/30/99	B
	Vienna	4/8/99	4/8/99	E		Tampa MOSI	12/1/95	9/30/99	S		Victoria	2/12/99	5/11/99	A
	Xalapa	3/1/99	10/31/99	A		Shima	4/10/98	3/31/01	A		Vienna	1/8/99	7/1/99	E
	Yunelin Hsien 1	2/1/99	1/31/00		Discov DP E3D	Tatebayashi		5/16/99	A		Wash NASM	3/5/98	6/99	E
	Baltimore	2/12/99	5/20/99			Berlin Disc	2/26/99	12/31/99	A		Yellowstone	7/15/98	9/30/99	
	Barcelona	11/18/98	11/18/99			Chicago NP	3/31/99	3/31/00	A		Zion	8/22/98	6/30/99	B
	Boston MOS	2/12/99	5/99	B		Dusseldorf	3/25/99	3/25/00	A	Extreme	Irvine	2/15/99	12/31/99	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
FEOC FMHG FOK FP GAW GBR GC	Montreal VP	4/16/99	9/6/99	A	L5	Vancouver CN	3/1/97	12/31/99	B	MOTM	Cocoa	2/1/97	6/30/99	
	Ontario Edw	2/15/99	12/31/99			Virginia Beach	6/15/96	4/30/01			Frankfurt	1/4/99	1/4/00	B
	Rotterdam	4/15/99		A		Bangkok	11/27/98	5/31/99			Chicago NP	1/1/99	1/1/00	S
	Speyer Imax	4/1/99		A		Barcelona	11/1/98	10/31/99			Galveston	7/24/98	5/28/99	B
	Stockholm	3/12/99	6/27/99	B		Hampton	1/15/99	6/30/99			Indianapolis WR	4/99	9/99	
	Valencia Spn	2/15/99	12/31/99			Indianapolis WR	8/7/97	8/15/01			New York Sony	7/98	7/99	
	Vancouver CN	4/9/99				Kaohsiung	11/9/97	5/8/99			Ontario Mills		6/30/99	S
	Honolulu DCI	2/15/99	4/15/99			KSC 2	10/12/96		A		Tempe	1/14/99		
	Virginia Beach	6/16/97	6/15/00			London Troc	6/20/98	10/31/99		MTM	Bochum	2/1/99	7/30/99	
	London ONT	6/1/97		S	LB	Sinsheim	10/26/96	5/20/01	B		Branson	3/1/98	4/30/00	B
GAW GBR GC	Aguaascalientes	10/12/98	10/12/99			Chattanooga	5/3/96	5/3/01			Cathedral City	4/1/99	7/31/99	B
	Rio	10/31/98	10/31/99			Sinsheim	6/98	5/20/01	S		Dallas SP	9/25/98	7/99	B
	Saint Louis Arch	3/3/97		A	LS	Taejon Sci	7/1/97	6/30/99			Dusseldorf	2/1/99	7/30/99	
	Vienna	4/30/99	5/9/99	F		Baltimore	10/2/98	6/30/99	A		Hampton	9/10/98	6/30/99	S
	Lubbock	2/1/99	5/30/99			Berlin Disc	10/2/98	8/31/99	B		Huntsville	6/3/98	5/1/00	
	Saint Louis SC	1/99	6/99			Birmingham	12/1/98	6/30/99			Indianapolis WR	8/7/97	2/27/01	
	Branson	4/99	8/00			Cape Town	11/12/98		A		Kitakyushu	4/1/98	3/31/00	
	Brussels	5/20/98		B		Charlotte	1/9/99	5/28/99	A		KSC 1	5/21/97		A
	Cape Town	7/13/98		S		Columbus Mar	3/12/99	9/12/99	A		Wash NASM	5/21/97		B
	Gatlinburg	7/17/98	6/30/99	A		Dublin IRL	6/6/98	10/22/99	B	Niagara	Niagara	1/87		A
	Grand Canyon	3/1/99	10/31/99	A	MOE	Hutchinson	9/15/99	9/15/99	S		Rio	10/31/98	10/31/99	
GP	Halifax	2/12/99	6/12/99			La Coruna	10/23/98	7/31/99	B		Calgary SC	2/1/99	9/6/99	A
	New Orleans	3/5/99	6/5/99			Norfolk	6/1/94		A	OG	Huntsville	1/22/99		
	Oslo	5/98	8/1/99			Oslo	11/1/98	10/31/99			Little Rock	3/26/99	9/99	
	Richmond VA	3/6/99	5/21/99	B		Perth Omni	6/95		S		Murrieta	3/4/99	9/99	
	Rio	10/31/98	10/31/99			Quebec	2/23/99	6/21/99			New York Sony	1/23/99		
	Speyer Imax	5/19/95		B		Reno FP	1/12/99	9/5/99	A		Oslo	1/22/99		
	Vienna	4/1/99	7/1/99			Speyer Dome	11/19/97		B		Philadelphia	1/29/99		
	Fort Worth	10/9/98	4/15/99			Stockholm	3/12/99	6/27/99	B	OTW Ozarks PO RFTS ROF	Seoul	9/5/98	4/2/99	A
	Indianapolis CMI	1/99	5/99	A		Syracuse	2/27/99	6/25/99	A		Branson	1/1/93	12/31/99	A
	Kansas City Zoo	3/13/99	5/14/99	A		Tampa MOSI	2/26/99	5/27/99	A		Laie	1/96		A
	Kofu	1/15/99	7/15/99	A		Tempe	1/14/99	5/26/99			Tokorozawa	4/1/97	3/31/00	A
	Louisville	1/9/99	6/99	B		Tenerife MCT	4/10/99	4/9/00			Baltimore			S
	Memphis Pink	1/16/99	4/30/99	A		London ONT	9/16/97		S		Honolulu DCI	1/18/94		B
	Milwaukee	10/3/98	5/14/99			Aguaascalientes	11/98	11/99			Leon	8/98	7/99	
	Orlando SC	4/1/99	7/31/99	A		Albuquerque	3/22/99	9/99	A		Orlando SC	4/1/99	7/31/99	B
	Pittsburgh	12/11/98	5/13/99	A	MOF	Brussels	12/31/98	6/30/99			Perth Omni	10/91		S
HC HCBTD HD	Regina	3/99	9/99	A		Chicago MSI	2/99	5/99	B		Rochester MSC	3/3/99	6/30/99	
	Sendai CSC	12/5/98	5/23/99			Copenhagen	3/31/99	9/30/99		RSATM	Speyer Dome	8/1/97		B
	Taichung	1/1/99	12/31/99	A		Dallas SP	9/25/98	12/31/99	A		Bochum	6/15/98	6/14/00	E
	Taipei MCRC	11/5/98				Hong Kong	12/9/98	4/26/99	A		Dublin IRL	10/30/98	10/29/99	E
	Tampa MOSI	2/26/99	5/27/99	B		Honolulu DCI	10/1/98	4/1/99			Lucerne	7/1/98		E
	Toronto OSC	4/99	10/99	A		Jersey City	10/9/98	4/22/99	A		Milwaukee	1/1/99	6/30/99	E
	Houston SCH	6/30/94	5/31/00	B		Jersey City	4/23/99	10/99	B		Montpelier	6/19/98	6/20/99	E
	San Simeon			A		Johannesburg	12/98	6/99			Oslo	7/4/98	7/3/00	E
	Kaohsiung	11/9/98	11/8/99			Las Vegas Lux	2/99	2/00			Richmond VA	3/6/99	5/29/99	E
	Montreal VP	10/23/98	4/11/99	A		Monterrey Mex	3/18/99	7/18/99			Sinsheim	2/1/99	2/1/01	E
	Sinsheim	5/15/98		A	MOF	Montreal VP	4/16/99	9/6/99	A	SC	Speyer Imax	2/1/99	2/1/01	E
Heart HH	Dollywood	4/10/94		A		Myrtle Beach	11/1/99	7/31/99			Baltimore			S
	Dallas SP	4/21/99	5/9/99	F		Omaha	3/27/99	9/27/99			Boston MOS			S
	Honolulu DCI	12/2/91		A		Ontario Mills	11/26/98	5/20/99	A		Hastings	3/23/99	6/7/99	A
	Taichung	10/17/97				Osaka Sci	11/28/98	5/23/99	A	SE	Apple Valley	3/29/97	3/29/00	
	Barcelona	5/97				Paris Def	10/21/98	4/15/99			Baltimore	3/1/97		S
	Madrid	10/22/98	10/99			Paris Geo	11/18/98	4/30/00			Detroit	9/2/97	6/30/99	B
	Puebla	10/98	5/99			Philadelphia	3/12/99	9/24/99			Hampton	2/12/99	4/30/99	
	Quebec	2/21/99	6/21/99			Poitiers Imax	2/5/99	2/5/00	A		London BFI	3/1/99	3/31/01	
	Regina	10/10/98		B		Reno NBS	1/2/99	7/2/99			Nagashima	9/1/98	8/31/99	
	Bochum	10/16/98	12/31/99			Richmond BC	12/18/98	8/18/99			Orlando Muv		11/30/99	
	Virginia Beach	4/1/98	4/30/01			Saint Augustine	11/27/98	4/27/99			Perth Omni	1/1/99	4/30/99	
	Jersey City	4/23/99	10/99	A		Saint Paul	11/20/98	5/6/99		Seasons Sedona SFTGS ShinSymp	Spokane	6/13/98	5/30/99	A
IOTS ITD	Apple Valley	3/29/97	3/29/02	A		San Diego RHF	1/15/99	8/31/99	A		Sudbury	10/30/98	6/30/99	B
	Chattanooga	4/1/97	5/3/01	B		San Simeon	11/22/98	4/22/99			Tampa MOSI	12/1/98	9/30/99	S
	Chicago NP	1/1/99	1/1/00	S		Taipei AM	2/99	2/00			Toronto OSC	5/31/97	3/31/02	B
	Fort Lauderdale	6/4/97	11/30/99	B		Tijuana	10/10/98	4/10/99			Vaughan	12/18/98	6/18/99	
	Kaohsiung	5/9/98	11/8/99			Toronto OP	1/99	12/99			Philadelphia	9/11/98	11/12/99	B
	London BFI	3/99	2/00			Vancouver CN	11/27/98	4/99	A		Sedona	3/1/99	10/31/99	A
	London ONT	8/1/98		B		Vienna	1/8/99	7/1/99	B		Kansas City Zoo	3/13/99	5/14/99	B
	Los Angeles CSC	10/16/98	5/31/99	S		Wash NMNH	3/99	9/99			Nagano Hot	10/96	12/00	A
	Munich	11/1/98	10/31/99		MOF	Yunlin Hsien 1	1/1/99	12/31/99			Vienna	4/30/99	5/9/99	F
	Nyack	9/25/98	1/20/00			Brussels	10/21/98	4/20/99		SI	Berlin Disc	4/1/99	7/31/99	
	Ontario Edw	11/26/97	12/30/99	B		Chicago MSI	2/99	5/99	A		London ONT	12/97		S
	Orlando Muv	7/3/98	11/30/00			Edmonton SSC	2/12/99	6/24/99			Taejon Earth	7/1/97	6/30/99	A
	Osaka Sci	1/1/99	6/30/99	A		Pensacola	11/8/96		A	SOA SOLOE	Dallas AA	2/26/99		
	Sinsheim	5/15/98	5/20/01	B		Victoria	10/1/98	8/30/99	B		Barcelona	3/26/98	6/30/99	B

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Speed	Houston MNS	7/1/98	6/30/00		Apple Valley	11/26/98	12/31/99			WATE	Katoomba	6/1/97		A
	Lucerne	3/1/99	12/31/99	A		1/1/99	6/30/99	A			Vienna	4/30/99	5/9/99	F
	Calgary SC	6/1/96		S		1/22/99	11/14/00				Alamogordo	4/1/99	6/30/99	B
	Syracuse	2/28/98		S		1/8/99	4/11/99				Anchorage	12/17/98	9/15/00	B
SupeSpee	Tokyo ISEC	12/5/98	5/30/99	A	Calgary EC	12/18/98	5/31/99			Whales	Baltimore	2/12/99	5/29/99	E
	Valencia Spn	4/21/98	6/30/00			1/9/99	5/28/99	B			Calcutta	7/1/98	6/30/99	
	Baltimore	5/22/98		S		3/1/99	2/28/00				Cape Town	7/13/98		S
	Brussels	9/30/98		B		11/7/98	1/1/00	A			Cleveland	11/20/98	7/20/99	A
T40	Dallas SP	5/22/98		B	Columbus Mar	12/25/98	6/30/99	A			Corsicana	3/1/99	7/1/99	
	Murrieta	12/98				11/27/98	5/15/00				Duluth	2/26/99	5/26/99	
	Phoenix	2/13/99	5/31/99	B		12/26/98	6/25/99				Hague	12/17/98		B
	Rochester MSC	3/13/98				1/22/99	1/22/00				Hibbing	1/21/99	5/31/99	
Taiwan	Speyer Imax	4/2/98		E	Fort Lauderdale	12/26/98	12/24/99	A			Honolulu DCI	1/15/97		B
	Syracuse	9/1/97		S		1/4/99	9/99				Hull	4/15/99	12/15/99	
	Lucerne	10/9/98	10/1/99	A		11/5/98	11/9/99	A			Irvine	1/29/99	4/22/99	
	Taichung	1/1/92		B		10/23/98	12/31/01				La Coruna	10/23/98	9/30/99	A
TBAA	Chicago MSI	2/1/96	2/00	S	London ONT	3/1/99	5/30/99				Macon	5/10/97		
	Matsusaka	12/12/98	6/6/99	A		11/27/98	10/31/99				Munich	1/3/97		B
	Rio	10/31/98	10/31/99			12/3/98	11/14/00				Reno FP	6/13/98	6/30/99	S
	Taejon MST	12/31/98	12/31/00			1/22/99	7/17/99				Richmond VA	3/6/99	5/21/99	A
TF	Dayton	1/1/97	12/31/99		Miami	11/13/98	10/8/99				Rotterdam	12/17/98		A
	Tampa MOSI	12/1/98	9/30/99	S		10/23/98	10/8/99				Saint Augustine	11/27/98	4/27/99	
	Wash NASM	7/1/76		A		1/1/99	6/17/99	A			Seattle Omni	7/18/97		B
	Aguascalientes	4/1/98	4/1/99		Norwalk	10/23/98	12/31/01				Sudbury	6/19/98	4/5/99	A
TR	Alamogordo	4/1/99	6/30/99	A		11/11/98	5/12/99				Sudbury	4/6/99	6/30/99	S
	Baltimore	5/8/98	6/19/99	E		2/5/98	10/1/99	A			Victoria	6/26/98	8/99	B
	Boston MOS	2/12/99	5/99	B	Richmond BC	12/18/98	2/12/00				Winnipeg	1/11/99	4/11/99	
	Branson	3/13/98	12/31/99			2/99	8/99			Wildfire	Yunelin Hsien 1	1/1/99	12/31/99	
	Charlotte	10/3/98	5/99	B		3/18/99					Houston MNS	4/1/99	6/99	A
	Detroit	1/99				12/3/98	11/14/00				Las Vegas CP	3/25/99	7/25/99	A
	Hague	2/19/98	4/27/99		Tempe	1/14/99	5/26/99	B			Wash NASM	3/12/99	9/12/99	E
	Kansas City Zoo	1/16/99	10/31/99	B		12/18/98	6/30/99	A		WOC	Winnipeg	3/15/99	9/15/99	A
	Lincolnshire	2/5/99	5/5/99			1/8/99	4/30/01				Bochum	10/16/98		
	London ONT	12/20/98	6/99	B	Winnipeg	12/18/98	5/31/99				Chattanooga	10/10/98		
	Mexico City Pap	3/6/99	11/5/99			Boston MOS		S			Montpelier	5/29/98		
	Norwalk	1/1/99	6/17/99	B		Munich	12/98	6/99		Wolves	Poitiers Imax 3D	5/98	5/99	A
	Oslo	7/98	5/1/99			Tampa MOSI	3/20/96	9/30/99	S		Sinsheim	2/21/98	6/99	
	Oulu	4/28/99			TTL	Bogota	6/20/98				Atlanta FMNH	3/1/99	9/30/99	B
	Paris Geo	6/25/98	4/24/99	B		Boston MOS		S			Myrtle Beach	3/1/99	2/28/00	A
	Perth Omni	4/4/98	6/30/99	A		Dallas SP	9/24/98	6/20/00	S		Vancouver SW	3/12/99	11/7/99	A
	Pittsburgh	12/11/98	9/6/99	B		Gurnee	4/17/99	10/31/99	A		Vienna	4/9/99	9/30/99	A
	Rotterdam	11/15/98	4/27/99			Oulu	4/28/98	4/27/99	A		Winnipeg	3/15/99	9/15/99	A
	Seoul	4/99				Shreveport	11/15/98	6/30/99			Yellowstone	4/1/99	10/1/99	A
	Spokane	5/23/98	5/02			Syracuse	10/15/97		S	Yell	Katoomba	12/17/98	6/17/99	
	Townsville	2/1/99	7/30/99			Tampa MOSI	7/1/95	9/30/99	S		Macon	1/20/97		
	Valencia Spn	3/98				Aizuwakamatsu	8/1/96				Munich	11/6/97		B
	Vienna	4/30/99	5/9/99	F		Shima	1/96	12/00			Yellowstone	5/94		A
Trex	Adelaide	12/10/98	11/14/00		Urushi	Valencia Spn	4/17/98	4/16/00		ZC	Zion	4/1/99	10/31/99	A

April 1999 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99		Baltimore	Africa			S	Berlin Disc	Alaska	4/1/99	7/31/99	
	ATSOT	3/19/99				Amazon	2/12/99	5/20/99	S		BP	10/2/98	10/1/99	A
	Everest	5/8/98	12/31/00			Beavers			S		E3D	2/26/99	12/31/99	A
	Trex	12/10/98	11/14/00			LS	10/2/98	6/30/99	A		Everest	10/2/98	4/1/99	
Aguascalientes	FP	10/12/98	10/12/99			ROF			S	Birmingham	LS	10/2/98	8/31/99	B
	MOE	11/98	11/99			SC			S		SI	4/1/99	7/31/99	
	TR	4/1/98	4/1/99			SE	3/1/97		S		LS	12/1/98	6/30/99	
	Urushi	8/1/96				SupeSpee	5/22/98		S	Bochum	ATSOT	12/97		
Alamogordo	TR	4/1/99	6/30/99	A	Bangkok	TR	5/8/98	6/19/99	E		Imagine	10/16/98	12/31/99	
	Whales	4/1/99	6/30/99	B		Whales	2/12/99	5/29/99	E		MTM	2/1/99	7/30/99	
	MOE	3/22/99	9/99	A		AEK	11/27/98	5/31/99			RSATM	6/15/98	6/14/00	E
	Everest	12/17/98	4/30/99	A	Barcelona	Antarc	11/26/98			Bogota	WOC	10/16/98		
Anchorage	Whales	12/17/98	9/15/00	B		L5	11/27/98	5/31/99			TTL	6/20/98		
	AEK	6/12/98	3/29/00	A		Amazon	11/18/98	11/18/99		Boston MOS	Alaska	2/12/99	6/99	A
	ITD	3/29/97	3/29/02	A		ATSOT	5/29/97				Amazon	2/12/99	5/99	B
Apple Valley	SE	3/29/97	3/29/00			IA	5/97				SC			S
	Trex	11/26/98	12/31/99			L5	11/1/98	10/31/99			TR	2/12/99	5/99	B
	Trex	1/1/99	6/30/99	A		SOLOE	3/26/98	6/30/99	B		TRF			S
	Wolves	3/1/99	9/30/99	B	Beijing	Africa	8/25/97	8/31/99	A		TTL			S

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Branson	Everest	5/98	4/99	B	Duluth	RSATM	10/30/98	10/29/99	E	Johannesburg	Everest	11/1/98		
	GC	4/99	8/00			Trex	12/26/98	6/25/99			MOE	12/98	6/99	
	MTM	3/1/98	4/30/00	B		DIA	6/6/98	6/30/99			Kansas City Zoo	Everest	5/15/98	B
	Ozarks	1/1/93	12/31/99	A		Everest	11/6/98	6/30/99	B		GP	3/13/99	5/14/99	A
	TR	3/13/98	12/31/99		Dusseldorf	Whales	2/26/99	5/26/99			SFTGS	3/13/99	5/14/99	B
Brisbane	Africa	1/22/99	5/99			E3D	3/25/99	3/25/00	A		TR	1/16/99	10/31/99	B
	Everest	1/22/99	7/99			MTM	2/1/99	7/30/99		Kaohsiung	HD	11/9/98	11/8/99	
	Trex	1/22/99	11/14/00			MOF	2/12/99	6/24/99			ITD	5/9/98	11/8/99	
Brossard	Trex	1/8/99	4/11/99		Fort Lauderdale	AEK	10/9/98	10/9/99			L5	11/9/97	5/8/99	
	Africa	5/20/98		B		ITD	6/4/97	11/30/99	B	Katoomba	WATE	6/1/97		A
Brussels	Antarc	9/1/98	5/30/99		Fort Worth	Trex	1/22/99	1/22/00			Yell	12/17/98	6/17/99	
	BP	9/30/98		S	Frankfurt	AEK	4/16/99	11/4/99		Kitakyushu	MTM	4/1/98	3/31/00	
	DIA	5/20/98		B		GP	10/9/98	4/15/99			GP	1/15/99	7/15/99	A
	Everest	5/20/98		A		ATSOT	4/1/99	1/1/00		KSC 1	DIA	7/21/85		A
	GC	5/20/98		B		Everest	4/1/99	9/30/99			MTM	5/21/97		A
	MOE	12/31/98	6/30/99		Galveston	MOTM	1/4/99	1/4/00	B	KSC 2	L5	10/12/96		A
	MOF	10/21/98	4/20/99			MTA	7/24/98	5/28/99	B		CV	3/2/99	8/31/99	A
	SupeSpee	9/30/98		B	Gatlinburg	Trex	12/26/98	12/24/99	A	La Coruna	LS	10/23/98	7/31/99	B
	Whales	7/1/98	6/30/99			Everest	7/17/98	6/14/99	B		Whales	10/23/98	9/30/99	A
Calcutta	Trex	12/18/98	5/31/99		Grand Canyon	GC	7/17/98	6/30/99	A	Laie	PO	1/96		A
	OG	2/1/99	9/6/99	A		GC	3/1/99	10/31/99	A	Las Vegas CP	AEK	10/19/98	4/19/99	
Calgary EC	Speed	6/1/96		S	Gurnee	TTL	4/17/99	10/31/99	A		Wildfire	3/25/99	7/25/99	A
	AEK	11/15/98		B	Hague	AEK	10/15/98	4/11/99	A	Las Vegas Lux	MOE	2/99	2/00	
Cape Town	Africa	7/13/98		S		Everest	10/15/98	4/22/99	B		ROF	8/98	7/99	
	Alaska	3/19/99	9/18/00			TR	2/19/98	4/27/99		Lincolnshire	E3D	3/31/99	3/31/00	A
	Everest	7/13/98		B		Whales	12/17/98		B		TR	2/5/99	5/5/99	
	GC	7/13/98		S	Halifax	GC	2/12/99	6/12/99		Little Rock	OG	3/26/99	9/99	
	LS	11/12/98		A		Africa	7/15/98		S		ITD	3/99	2/00	
	Whales	7/13/98		S	Hampton	DIA	4/5/92	5/31/99		London BFI	SE	3/1/99	3/31/01	
Castle Rock	Closed	11/1/98	4/30/99			L5	1/15/99	6/30/99			CV	4/98	12/31/99	S
	Everest	4/1/99	7/31/99	A		MTM	9/10/98	6/30/99	S	London ONT	Everest	12/20/98		A
Cathedral City	MTM	4/1/99	7/31/99	B		SE	2/12/99	4/30/99			FOK	6/1/97		S
Charlotte	LS	1/9/99	5/28/99	A	Hastings	Alamo	12/10/98	5/30/99			ITD	8/1/98		B
	TR	10/3/98	5/99	B		Amazon	3/23/98	6/7/99	B		MG	9/16/97		S
	Trex	1/9/99	5/28/99	B	Hibbing	SC	3/23/99	6/7/99	A		SI	12/97		S
Chattanooga	Everest	3/28/98	5/99			Whales	1/21/99	5/31/99		London Troc	TR	12/20/98	6/99	B
	ITD	4/1/97	5/3/01	B	Hong Kong	CV	2/10/98	2/9/00	S		Trex	3/1/99	5/30/99	
	LB	5/3/96	5/3/01			MOE	12/9/98	4/26/99	A		L5	6/20/98	10/31/99	
	Trex	3/1/99	2/28/00		Honolulu DCI	FEOC	2/15/99	4/15/99			Trex	11/27/98	10/31/99	
	WOC	10/10/98				HH	12/2/91		A	Los Angeles CSC	E3D	2/26/99		A
	MOE	2/99	5/99	B		MOE	10/1/98	4/1/99			Everest	10/16/98		A
Chicago MSI	MOF	2/99	5/99	A		ROF	1/18/94		B		ITD	10/16/98	5/31/99	S
	TBAA	2/1/96	2/00	S	Houston MNS	Whales	1/15/97		B		AEK	1/9/99	6/99	A
Chicago NP	E3D	3/31/99	3/31/00	A		Beavers	4/1/99	6/99	B	Louisville	GP	1/9/99	6/99	B
	ITD	1/1/99	1/1/00	S		SOLOE	7/1/98	6/30/00		Lubbock	GBR	2/1/99	5/30/99	
	MTA	1/1/99	1/1/00	S		Wildfire	4/1/99	6/99	A		DIA	7/1/98	6/30/99	
	Trex	11/7/98	1/1/00	A	Houston SCH	BP	7/30/94	5/31/00		Lucerne	Everest	5/11/98		B
Cleveland	Alaska	3/15/99	10/15/99	A		DIA	1/18/93	5/31/00	B		RSATM	7/1/98		E
	Everest	11/20/98		B		DIS	7/30/94	5/31/00			SOLOE	3/1/99	12/31/99	A
	Whales	11/20/98	7/20/99	A		HC	6/30/94	5/31/00	B		T40	10/9/98	10/1/99	A
Cocoa	Antarc	2/1/99	1/31/00		Hull	Africa	3/1/99	4/8/99	F	Macon	Whales	5/10/97		
	MOTM	2/1/97	6/30/99			Whales	4/15/99	12/15/99			Yell	1/20/97		
Columbus Mar	LS	3/12/99	9/12/99	A	Huntsville	MTM	6/3/98	5/1/00		Madrid	ATSOT	10/27/98		
	Trex	12/25/98	6/30/99	A		OG	1/22/99				IA	10/22/98	10/99	
Copenhagen	MOE	3/31/99	9/30/99		Hutchinson	Alaska	11/13/98	5/30/99	A	Matsusaka	TBAA	12/12/98	6/6/99	A
	Trex	11/27/98	5/15/00			DIA		6/17/99	S	Melbourne	AEK	6/26/98	5/31/99	
	Whales	3/1/99	7/1/99			DIS	10/15/94	12/31/99	S		Everest	5/98	12/11/00	
	SOA	2/26/99			Indianapolis CMI	Everest	10/1/98	3/11/01	B		Trex	12/3/98	11/14/00	
Corsicana	Amazon	2/26/99	2/00	A		LS		9/15/99	S		Beavers	2/1/99	4/30/99	B
	HH	4/21/99	5/9/99	F	Indianapolis WR	Trex	1/4/99	9/99		Memphis Pink	GP	1/16/99	4/30/99	A
Dallas AA	MOE	9/25/98	12/31/99	A		GP	1/99	5/99	A	Mexico City Pap	Amazon	1/1/99	8/31/99	A
	MTM	9/25/98	7/99	B		AEK	3/15/99	2/27/01			Everest	1/27/99	9/26/99	A
Dallas SP	SupeSpee	5/22/98		B		L5	8/7/97	8/15/01			TR	3/6/99	11/5/99	
	TTL	9/24/98	6/20/00	S		MTA	4/99	9/99			Everest	1/22/99		
Dayton	TF	1/1/97	12/31/99			MTM	8/7/97	2/27/01		Miami	Trex	1/22/99	7/17/99	
	AEK	2/12/99	6/10/99	S	Irvine	Trex	11/5/98	11/9/99	A		AEK	12/12/98	6/30/99	
Denver	Alaska	2/12/99	6/10/99	A		E3D	2/26/99		A		Alaska	3/6/99	10/1/99	B
	Everest	2/12/99	6/10/99	B		Extreme	2/15/99	12/31/99			GP	10/3/98	5/14/99	
Detroit	Everest	5/15/98	8/31/99			Trex	10/23/98	12/31/01		Monterrey Mex	RSATM	1/1/99	6/30/99	E
	SE	9/2/97	6/30/99	B	Jersey City	Whales	1/29/99	4/22/99			Everest	10/1/98	5/1/99	
	TR	1/99				Alaska	10/9/98	4/22/99	B	Montpelier	MOE	3/18/99	7/18/99	
	Heart	4/10/94		A		IOTS	4/23/99	10/99	A		ATSOT	11/11/98		
Dollywood	BP	10/2/98	3/31/00			MOE	10/9/98	4/22/99	A		DIA	1/20/99		
	LS	6/6/98	10/22/99	B		MOE	4/23/99	10/99	B		RSATM	6/19/98	6/20/99	E

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Montreal VP	WOC	5/29/98			Philadelphia	LS	6/95		S	Speyer Dome	Trex	3/18/99		
	AEK	10/23/98	4/11/99	A		ROF	10/91		S		WOC	2/21/98	6/99	
	Extreme	4/16/99	9/6/99	A		SE	1/1/99	4/30/99			AEK	2/18/99		A
	HD	10/23/98	4/11/99	A		TR	4/4/98	6/30/99	A		LS	11/19/97		B
Munich	MOE	4/16/99	9/6/99	A	Phoenix	MOE	3/12/99	9/24/99		Speyer Imax	ROF	8/1/97		B
	Alaska	4/99	8/99			OG	1/29/99				Africa	9/16/95		B
	ATSOT	3/11/98		B		Seasons	9/11/98	11/12/99	B		BP	5/18/95		S
	ITD	11/1/98	10/31/99			Everest	2/13/99	5/31/99	B		Everest	4/3/98		A
Murrieta	TRF	12/98	6/99		Pittsburgh	SupeSpee	2/13/99	5/31/99	B	Spokane	Extreme	4/1/99		A
	Whales	1/3/97		B		GP	12/11/98	5/13/99	A		GC	5/19/95		B
	Yell	11/6/97		B		TR	12/11/98	9/6/99	B		RSATM	2/1/99	2/1/01	E
	Everest	11/25/98	5/24/99	A		MOE	2/5/99	2/5/00	A		SupeSpee	4/2/98		E
Myrtle Beach	OG	3/4/99	9/99		Portland	WOC	5/98	5/99	A	Stockholm	SE	6/13/98	5/30/99	A
	SupeSpee	12/98				AEK	2/5/99	6/8/99	B		TR	5/23/98	5/02	
	Everest	7/1/98	7/31/99		Puebla	Trex	2/5/98	10/1/99	A		Alaska	3/12/99	6/27/99	B
	MOE	1/1/99	7/31/99			IA	10/98	5/99			Amazon	3/12/99	6/27/99	B
Nagano Hot	Trex	11/13/98	10/8/99		Quebec	IA	2/21/99	6/21/99		Sudbury	BP	3/12/99	6/27/99	B
	Wolves	3/1/99	2/28/00	A		LS	2/23/99	6/21/99			Everest	3/12/99	6/27/99	B
	DIS	12/19/98	5/10/99		Regina	AEK	12/15/98	10/1/99			Extreme	3/12/99	6/27/99	B
	ShinSymp	10/96	12/00	A		Everest	6/15/98				LS	3/12/99	6/27/99	B
Nagashima	SE	9/1/98	8/31/99		Reno FP	GP	3/99	9/99	A	Sydney	Africa		9/6/99	S
	GC	3/5/99	6/5/99			IA	10/10/98		B		DIA	6/18/94	9/30/99	
	New Orleans	AEK	9/26/98	6/4/99		Africa	1/1/98		S		Everest	1/20/99		
	New York AMNH	Amazon	11/98	4/30/00		LS	1/12/99	9/5/99	A		SE	1/30/98	6/30/99	B
New York Sony	ATSOT			B	Reno NBS	Whales	6/13/98	6/30/99	S	Syracuse	Whales	6/19/98	4/5/99	A
	E3D	3/31/99	3/31/00	A		MOE	1/2/99	7/2/99			Whales	4/6/99	6/30/99	S
	MTA	7/98	7/99		Richmond BC	MOE	12/18/98	8/18/99			AEK	6/4/98	5/31/99	
	OG	1/23/99				Trex	12/18/98	2/12/00		Taipei AM	Everest	3/15/98	12/31/00	
Niagara	Trex	10/23/98	10/8/99		Richmond VA	GC	3/6/99		B		Trex	12/3/98	11/14/00	
	Niagara	1/87		A		RSATM	3/6/99	5/29/99	E		Africa	2/27/99	6/25/99	B
	LS	6/1/94		A		Whales	3/6/99	5/21/99	A		DIA	1/26/97		S
	Everest	1/1/99	6/17/99	B	Rio	FP	10/31/98	10/31/99		Taejon Earth	Everest	2/27/99	6/25/99	E
Norfolk	TR	1/1/99	6/17/99	B		GC	10/31/98	10/31/99			LS	2/27/99	6/25/99	A
	Trex	1/1/99	6/17/99	A		Niagara	10/31/98	10/31/99			Speed	2/28/98		S
	Africa	2/12/99	5/11/99			TBAA	10/31/98	10/31/99			SupeSpee	9/1/97		S
Nyack	ITD	9/25/98	1/20/00		Rochester MSC	Everest	3/5/99	10/1/99	A	Taejon MST	TTL	10/15/97		S
	AEK	7/1/98	6/30/99			ROF	3/3/99	6/30/99			SI	7/1/97	6/30/99	A
	Everest	2/15/99			Rotterdam	SupeSpee	3/13/98				TBAA	12/31/98	12/31/00	
	MOE	3/27/99	9/27/99			Everest	4/23/98		A		LB	7/1/97	6/30/99	
Omaha	AEK	1/1/99	6/30/99		Saint Augustine	Extreme	4/15/99		A	Taichung	Everest	7/1/98		A
	Everest	2/15/99				TR	11/15/98	4/27/99			GP	1/1/99	12/31/99	A
	MOE	3/27/99	9/27/99			Whales	12/17/98		A		HH	10/17/97		
	E3D	2/26/99			Sagamihara	CV	10/24/98	4/15/99	A	Taipei MCRC	Taiwan	1/1/92		B
Ontario Edw	Extreme	2/15/99	12/31/99			MOE	11/27/98	4/27/99			MOE	2/99	2/00	
	ITD	11/26/97	12/30/99	B		Whales	11/27/98	4/27/99			Africa	7/1/98	6/1/99	A
	Trex	10/23/98	12/31/01		Saint Louis Arch	GAW	3/3/97		A	Tampa MOSI	GP	11/5/98		
Ontario Mills	Africa	7/2/98	6/30/99	E		GBR	1/99	6/99			Africa	12/19/97	9/30/99	S
	Alaska	3/26/99	6/30/99	S		MOE	11/20/98	5/6/99			DIS	12/1/95	9/30/99	S
	MOE	11/26/98	5/20/99	A	Saint Louis SC	Alamo	1/88	12/99	A		Everest	11/20/98	9/30/99	B
Orlando Muv	MTA		6/30/99	S		Amazon	12/15/98	6/15/99		Tatebayashi	GP	2/26/99	5/27/99	B
	ITD	7/3/98	11/30/00		San Antonio	Everest	7/3/98	5/31/99	B		LS	2/26/99	5/27/99	A
	SE		11/30/99		San Diego RHF	MOE	1/15/99	8/31/99	A		SE	12/1/98	9/30/99	S
	Trex	11/11/98	5/12/99		San Francisco	Everest	4/15/99	8/15/99			TF	12/1/98	9/30/99	S
Orlando SC	GP	4/1/99	7/31/99	A	San Simeon	HCBTD			A	Tempe	TRF	3/20/96	9/30/99	S
	ROF	4/1/99	7/31/99	B		MOE	11/22/98	4/22/99			TTL	7/1/95	9/30/99	S
	Alaska	10/1/98	4/6/99		Seattle Omni	EMSH			A		DP		5/16/99	A
	ITD	1/1/99	6/30/99	A		Whales	7/18/97		B	Tenerife MCT	LS	1/14/99	5/26/99	
Osaka Sak	MOE	11/28/98	5/23/99	A	Sedona	Everest	7/1/98	9/15/99	B		MTA	1/14/99		
	ATSOT	9/28/98	5/11/99			Sedona	3/1/99	10/31/99	A		Trex	1/14/99	5/26/99	B
	BP	2/1/99	7/31/00		Sendai CSC	GP	12/5/98	5/23/99			LS	4/10/99	4/9/00	
	Everest	4/22/98	4/30/99		Seoul	OTW	9/5/98	4/2/99	A	Tianjin	Africa	1/1/98	12/31/00	
Oslo	GC	5/98	8/1/99			TR	4/99				MOE	10/10/98	4/10/99	
	LS	11/1/98	10/31/99			Everest					RFTS	4/1/97	3/31/00	A
	OG	1/22/99			Seville	Discov	4/10/98	3/31/01	A	Tokorozaawa	Africa	4/18/98		B
Oulu	RSATM	7/4/98	7/3/00	E		VLBP	1/96	12/00			Speed	12/5/98	5/30/99	A
	TR	7/98	5/1/99		Shima	TTL	11/15/98	6/30/99			Alaska	12/5/98	5/30/99	A
	TR	4/28/99			Shreveport	Trex	2/99	8/99		Tokyo ISEC	MOE	1/99	12/99	
Paris Def	TTL	4/28/98	4/27/99	A		ATSOT	9/19/97		B		CV	11/1/97	11/1/99	
	MOE	10/21/98	4/15/99			HD	5/15/98		A		Everest	10/23/98	6/30/99	A
	MOE	11/18/98	4/30/00		Singapore SC	ITD	5/15/98	5/20/01	B		GP	4/99	10/99	A
	TR	6/25/98	4/24/99	B	Sinsheim	L5	10/26/96	5/20/01	B	Tokyo TSC	SE	5/31/97	3/31/02	B
Pensacola	DIA	3/6/99	9/6/99	B		LB	6/98	5/20/01	S		TR	2/1/99	7/30/99	
	MOF	11/8/96		A		RSATM	2/1/99	2/1/01	E		BP	4/17/99	4/16/01	
	Perth Omni	Antarc	2/92	S										
	DIS	2/95		S										

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Vancouver CN	DIA	4/17/98	4/16/00		Virginia Beach	Alaska	1/8/99	4/8/99	E	Wash NMNH Winnipeg	MTM	5/21/97		B
	Extreme	2/15/99	12/31/99			CV	4/30/99	5/9/99	F		TF	7/1/76		A
	Speed	4/21/98	6/30/00			Everest	1/8/99	7/1/99	E		Wildfire	3/12/99	9/12/99	E
	TR	3/98				GAW	4/30/99	5/9/99	F		MOE	3/99	9/99	
	WABOS	4/17/98	4/16/00			GC	4/1/99	7/1/99			Trex	12/18/98	5/31/99	
	Extreme	4/9/99				MOE	1/8/99	7/1/99	B		Whales	1/11/99	4/11/99	
	ITD	3/1/97	12/31/99	B		ShinSymp	4/30/99	5/9/99	F		Wildfire	3/15/99	9/15/99	A
Vancouver SW	MOE	11/27/98	4/99	A	Wash NASM	TR	4/30/99	5/9/99	F	Xalapa Yellowstone	Wolves	3/15/99	9/15/99	A
	Trex	12/18/98	6/30/99	A		WATE	4/30/99	5/9/99	F		Alaska	3/1/99	10/31/99	A
	Everest	1/5/99	6/30/99	B		Wolves	4/9/99	9/30/99	A		Everest	7/15/98	9/30/99	
Vantaa	Wolves	3/12/99	11/7/99	A		EOTS	4/1/98	4/30/01			Wolves	4/1/99	10/1/99	A
	Alaska	9/1/98	8/31/99	A		FMHG	6/16/97	6/15/00			Yell	5/94		A
Vaughan	SE	12/18/98	6/18/99			Imagine	4/1/98	4/30/01		Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
Victoria	Everest	2/12/99	5/11/99	A		ITD	6/15/96	4/30/01			MOE	1/1/99	12/31/99	
	MOF	10/1/98	8/30/99	B		Trex	1/8/99	4/30/01			Whales	1/1/99	12/31/99	
Vienna	Whales	6/26/98	8/99	B	Wash NASM	CV	8/8/96		A	Zion	Everest	8/22/98	6/30/99	B
	AEK	1/8/99	7/1/99	A		Everest	3/5/98	6/99	E		ZC	4/1/99	10/31/99	A

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ROF	Ring of Fire	1991	SMM
Africa	Africa: the Serengeti	1994	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	SC	Storm Chasers	1995	MFF
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SE	Special Effects	1996	IMAX
Amazon	Amazon	1997	MFF	Seasons	Seasons	1987	SMM
Antarc	Antarctica	1991	MSI	Sedona	Sedona: The Spirit of Wonder	1998	870 unk
ATSOT	Across the Sea of Time	1995	3D SPC	SFTGS	Search for the Great Sharks	1992	SMM
Beavers	Beavers	1988	SLC	ShinSymp	Shinsyu Symphony	1995	SDA
BP	Blue Planet	1990	IMAX	SI	Survival Island	1995	IMAX
CV	Cosmic Voyage	1996	IMAX	SOA	Spirit of American	1999	870 unk
DB	Dear Blue	1997	BC	SOLOE	Secret of Life on Earth	1996	IMAX
DIA	Dream is Alive, The	1985	IMAX	Speed	Speed	1984	MFF
DIS	Destiny in Space	1993	IMAX	SupeSpee	Super Speedway	1997	SLC
Discov	Discoverers, The	1993	MFF	T40	Titanica (short)	1992	IMAX
DP	Dino Planet	1997	EI	Taiwan	Taiwan	1992	unk
E3D	Encounter in the Third Dimension	1999	3D nWP	TBAA	To Be An Astronaut	1992	870 DCI
EMSH	Eruption of Mount St. Helens	1980	GFC	TF	To Fly!	1976	MFF
EOTS	Echoes of the Sun	1990	3D/SOL IMAX	TR	Thrill Ride	1997	SPC
Everest	Everest	1998	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Extreme	Extreme	1999	IMAX	TRF	Tropical Rain Forest	1992	SMM
FEOC	First Emperor of China	1989	SDA	TTL	To The Limit	1989	MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	Urushi	Urushi	1996	GOTO
FOK	Fires of Kuwait	1992	IMAX	VLBP	Viva La Blanca Paloma	1994	DTI
FP	Flower Planet	1994	DCI	WABOS	We Are Born of Stars	1985	3D IMAX
GAW	Great American West	1996	JQH	WATE	Wild Australia: The Edge	1997	BFI
GBR	Great Barrier Reef, The	1981	SMM	Whales	Whales	1997	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wildfire	Wildfire: Feel the Heat	1999	PCI
GP	Greatest Places	1998	SMM	WOC	Wings of Courage	1994	3D SPC
HC	Hail Columbia!	1982	IMAX	Wolves	Wolves	1999	PCI
HCBTD	Hearst Castle: Building the Dream	1996	870 DCI	Yell	Yellowstone	1994	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX	ZC	Zion Canyon	1994	WCPI
Heart	Heartsong	1994	870 DW	April 1999 Bookings Count			
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47	# Film	# Film	# Film	# Film
Imagine	Imagine	1994	3D IMAX	54 Everest	9 Amazon	4 Antarc	2 Imagine
ITD	Into the Deep	1994	3D IMAX	35 MOE	8 BP	4 Speed	2 MOTM
L5	L5: First City in Space	1996	3D IMAX	35 Trex	8 E3D	4 TBAA	2 Niagara
LB	Last Buffalo	1990	3D IMAX	26 Whales	8 Extreme	4 Yell	2 ShinSymp
LS	Living Sea	1994	MFF	24 TR	8 L5	3 Beavers	2 WATE
MG	Mountain Gorilla	1992	IMAX	22 AEK	8 SupeSpee	3 HD	1 Discov
MOE	Mysteries of Egypt	1998	DCI	20 LS	8 TTL	3 HH	1 DP
MOF	Magic of Flight	1997	MFF	18 Alaska	7 CV	3 LB	1 EMSH
MOTM	Mystery of the Maya	1995	SDA	17 Africa	7 OG	3 SC	1 EOTS
MTA	Mark Twain's America	1998	3D SPC	16 ITD	7 ROF	3 SI	1 FEOC
MTM	Mission to Mir	1997	IMAX	15 GP	6 MTA	3 SOLOE	1 FMHG
Niagara	Niagara	1987	DCI	13 SE	6 Wolves	3 TF	1 FOK
OG	Olympic Glory	1999	MEGA	12 DIA	5 DIS	3 TRF	1 HC
OTW	On The Wing	1986	IMAX	12 GC	5 IA	2 Alamo	1 HCBTD
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX	11 MTM	5 MOF	2 FP	1 Heart
PiliAloh	Pili Aloha	1996	BC	10 ATSOT	5 Wildfire	2 GAW	1 IOTS
PO	Polynesian Odyssey	1991	PCC	10 RSATM	5 WOC	2 GBR	1 MG
RFTS	Reach for the Sky	1993	unk				

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Distributors' abbreviations are listed in **bold**.

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Fax: 619-232-0248
<http://www.sdnhm.org/>

Science City at Union Station
2300 Main Street, Suite 130
Kansas City, MO 64108-2415 USA
Tel: 816-460-2222
Fax: 816-460-2260
<http://www.sciencecity.com>

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
<http://www.smm.org/>

SDA Panorama **SDA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Sensible Systems, Inc. **SSI**
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Shibuya-Ku
Tokyo, 150 JAPAN
Tel: +81-3-3770-0221
Fax: +81-3-3770-0233

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

SimEx Inc.
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352

Sirius Films

Gammel Kongevej 10
Copenhagen, DK-1610 DENMARK
Tel: +45-3311-7060
Fax: +45-3314-2888

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment Productions
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Montreal, QC H3B 2N2 CANADA
Tel: 514-878-8011
Fax: 514-878-8033

Sony Pictures Classics, Large Format **SPC**
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Fax: 212-833-8570

Sony Theaters Lincoln Square
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New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
<http://www.theaters.sre.sony.com/imax/>

Stephen Low Company **SLC**
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Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
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San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 de la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Texas Instruments
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Plano, TX 75025-6123 USA
Tel: 972-575-2000

Thorburn Associates, Inc.
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Durham, NC 27713 USA
Tel: 919-493-6027
Fax: 919-493-5937
<http://www.TA-inc.com>

Thorburn Associates

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Castro Valley, CA 94546 USA
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Fax: 510-886-7828
<http://www.ta-inc.com/index.html>

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Fax: +61-2-9555-7979

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500 S. Buena Vista St
Burbank, CA 91521 USA
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Warner Brothers International Theatres
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Tel: +44-171-465-4910

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND
Tel: +44-1539-624511
Fax: +44-1539-624928

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World Odyssey
4 Main Street
Los Altos, CA 94022 USA
Tel: 650-941-7831
Fax: 650-948-1596

Classifieds

POSITIONS SOUGHT

Marketing Pro

Veteran marketing, PR, corporate sponsorship-oriented professional (20+ years entertainment experience) who has worked in LF, special venue, and LBE industry for the past seven years.

Fully capable of planning, writing, and executing a wide variety of programs and campaigns to generate "brand name awareness" and worldwide marketing visibility. Substantial industry contacts and media savvy. Can hit the ground running. Team player. Invaluable and dedicated company asset.

Southern California based. References provided. Available immediately for full-time position. Please contact Bob Mazza (310) 659-1701.

Chief Projectionist/Technical Manager

Chief Projectionist with six years' experience in Large Format seeks new position.

I worked at Futuroscope in Poitiers, France, for three years, operating IMAX 2D, IMAX 3D, Showscan (5/70 60fps), and Iwerks 8/70 systems.

Most recently I was Technical Manager/Chief Projectionist for Cinema Plus in Sydney, Australia, where I supervised the operations of five IMAX 3D theaters. My duties included hiring, training, and scheduling staff; troubleshooting technical problems; ordering films; controlling operations costs. I also wrote a customized technical manual.

Prior to my work in Large Format, I installed and repaired 35mm projection systems.

I have excellent references and am available to relocate at short notice. Phone or fax Peter Kehm at +61-2-9344-0153 or e-mail hpkehmm@ozemail.com.au.

POSITION OPENINGS

Director of Theaters

COSI Columbus, a dynamic center of science, learning, and fun, will open a new, world-class facility in Autumn 1999 featuring two major theaters: a 400-seat Iwerks 8/70 2D-3D Giant Screen Theater and a 250-seat 60-ft Dome Theater with a Digistar 2 system.

Candidates for the position must have 3 years minimum experience managing an 8/70 or 15/70 theater and be technically proficient in both 70mm film projection and Digistar technology. Director will supervise launch of theaters, staffing, and daily operations. Position begins March 1999.

Send resume, salary requirements, and references to:

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SHORTS

New 15/70 projector to bow

Cinema Films Systems of Upland, CA, announced in March that it will market and distribute the Maverick, a 15/70 projector that CFS and joint venture partner, **Advanced Image Systems** of Los Altos, CA, claim is "the first change in rolling loop projector technology in over 30 years." The partners, while speaking of "the simplicity of the Maverick projection block," its "slim compactness," and its "limited number of moving parts," have not revealed technical details of the projector's design.

(The Rolling Loop is the basic technical advance invented by Australian **Ron Jones** and used in IMAX projectors that first made 15/70 projection possible. In 1994, **Pioneer** — subsequently acquired by **Iwerks Entertainment** — developed the Linear Loop, using the same wave-like film transport in a straight line, instead of on a circular rotor.)

CFS contends that the Maverick will be less expensive to operate than other 15/70 systems, as well as being more reliable and efficient. **David Mariani** of AIS says it is "a viable contender for the large screen market, delivering quality for a cost far below existing rolling loop systems of Goto, Imax, Iwerks, and World Odyssey."

The first systems are expected to be ready for delivery this summer, although no customers have been identified.

CFS has been manufacturing projectors, lamphouses, film handling equipment, and other motion picture hardware for 20 years.

Cumbrian center to include LF

A 260-seat **MegaSystems** 8/70 theater will be the centerpiece of **Rheged, The Uplands Kingdom Discovery Center**, a visitor center for Cumbria and the Lake District region of northern England set to open in March 2000. **Brendan Quayle** of **Westmorland Films** is producing a destination film for the center, *The Lost King-*

dom, and tells *MaxImage!* that the film will be "radical" and "unlike any other LF film ever made." (As noted in *In Production* on page 11, shooting is not complete, so contrary to early releases from the LFCA, the film will not be screened at the LFCA's May conference in Los Angeles.)

Patrouille de France opens



Patrouille de France, a short film produced by *Rigaud Production*.

A short 15/70 film featuring the aerobatics of the French precision military flying team, the *Patrouille de France*, premiered at the **Dome IMAX Theater at La Défense** in Paris at the end of March.

The 6-minute film, *Patrouille de France*, was filmed over Provence and directed by **Eric Magnan** and produced by **Dominique Rigaud** of **Rigaud Production**.

Everest video hits stores

The home video of **MacGillivray Freeman Films'** LF hit *Everest* hit stores and video rental shelves on March 30. The DVD edition will be available soon.

The tape, released under the deal MFF struck with Disney subsidiary **Miramax Films** (see *The Biz*, *MaxImage!* December 1998), is receiving prominent placement from the Blockbuster Video chain.

LFCA to honor Lester Novros

The **Large Format Cinema Association**

will present a tribute to LF pioneer **Lester Novros** at its annual conference in Los Angeles, May 19 - 21 (note changed dates). Novros, who founded **Graphic Films Corporation**, was influential in the creation of the first 15/70 dome theater, the **Reuben H. Fleet Space Theater** in San Diego. Novros produced many early 15/70 films for the theater, including

Universe (1976), which received an Academy Award® nomination.

The conference will also feature panel discussions and a festival of LF films, including new features such as *Alien Adventure* (nWave Pictures) and *Island of the Sharks* (Nova Large Format Films) as well as such short works as Oscar® nominee *More* and *Memories of a Journey in Egypt*, a 3D film by *MaxImage!* contributor **Emmanuelle Michaux**.

The conference will close with a screening of David Lean's 70mm classic *Lawrence of Arabia* at the Egyptian Theater. For information about

registration, participation, or sponsorships, visit the LFCA website, <http://lfca.org>.

AAAS meet to see Cosmic Voyage

The American Association for the Advancement of Science will hold a three-day conference in Washington, DC, April 14-16, that will include a screening of *Cosmic Voyage* at the **National Air and Space Museum**.

The meeting, entitled "Cosmic Questions," will explore "the origin and nature of the cosmos and the religious implications of scientific discovery in the universe." Speakers will include Cambridge University physicist Stephen Hawking as well as *Cosmic Voyage* advisors **Owen Gingerich** of the Harvard-Smithsonian Center for Astrophysics, **Joel Primack** of the University of California, Santa Cruz, and **Rocky Kolb**, of Fermi National Laboratory, who appears in the film.